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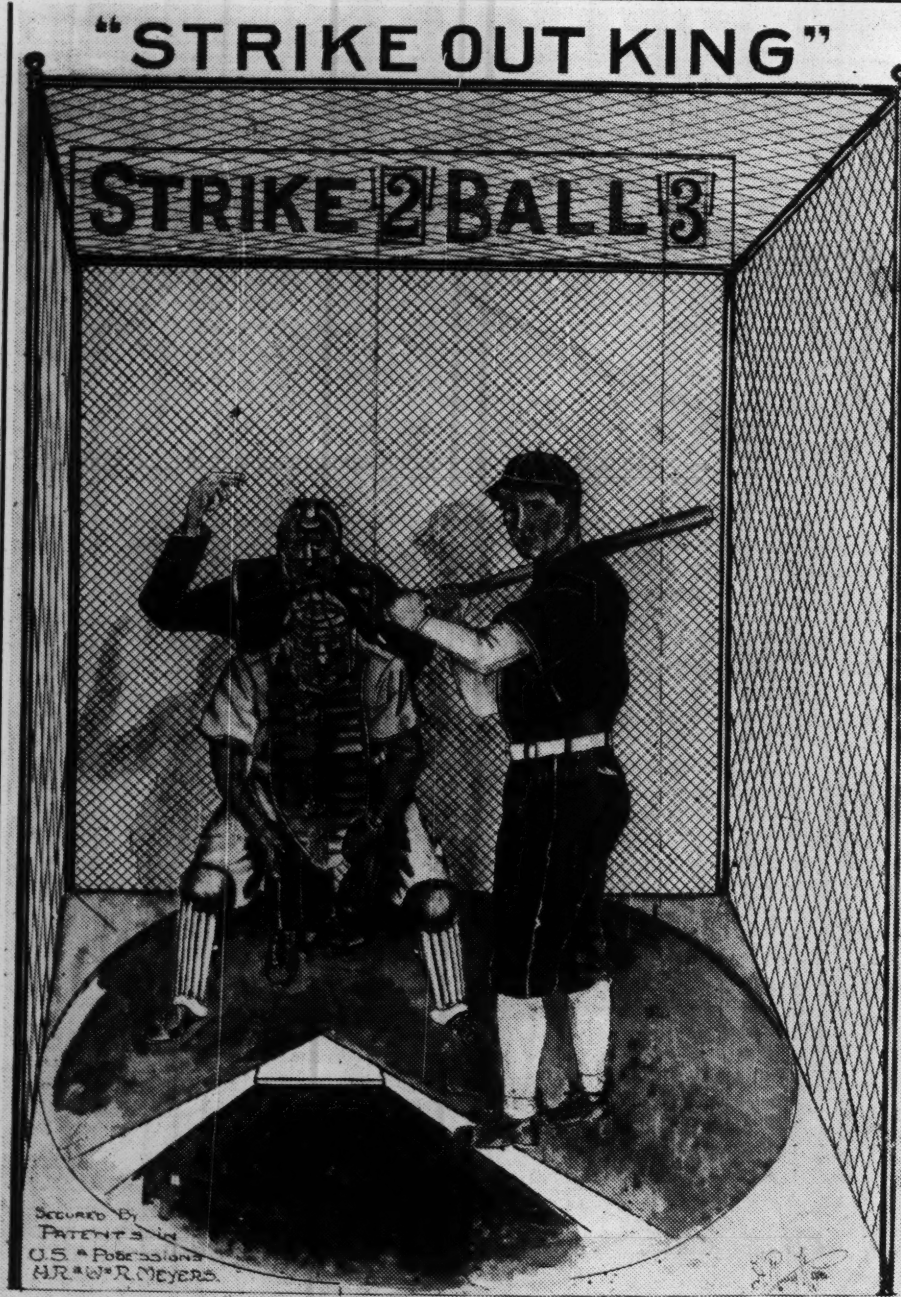


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AND SAM CRANE,  
AMERICA'S  
FOREMOST  
SPORTS WRITER,  
SAID: "HERE IS A  
GREAT BALL  
PLAYER." AND  
"THE POPULAR  
SCIENCE  
MAGAZINE"  
FEATURED "THE  
STRIKE OUT  
KING" ON THEIR  
FRONT COVER.

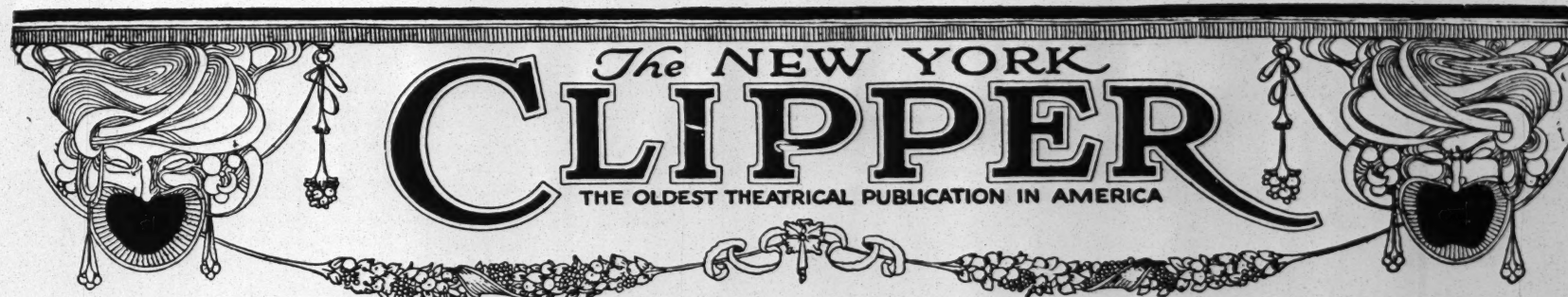
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## EQUITY-BRITISH UNION COMPACT AGAINST HOSTILE ACTORS SOUGHT

**Resolutions Passed Which Aims to Form Close Alliance Between  
Two Organizations and Prevent Recurrence of Invasion  
of American Stage by Non-Union Actors**

In an effort to prevent the recurrence of invasions of the American stage by anti-union English actors such as the "Pins and Needles" company, the Executive Council of the Actors' Equity Association last week passed a resolution by which efforts will be made to draw up a definite working agreement with the Actors' Association of England which will meet any contingency.

There is at present a close alliance between the two actors' organizations but recent developments have proved the existing arrangement to have several serious flaws. By the provisions of the proposed new working agreement each association will furnish the other with the names of all non-union actors or delinquent members coming within the jurisdiction of the allied union. Such arrangement, since it includes members of either union behind in the payment of their dues, would indeed be a stringent one, setting up what practically amounts to an international collection agency.

The resolution passed by the Council of Equity reads as follows:

"Resolved, that the Council of the Actors' Equity Association express its great admiration of the splendid work being done by the Actors' Association of Britain. The alliance between the two associations is close today, but it is the aim of Equity to make it even closer by the drawing up of a definite working agreement to meet every contingency.

"In order to protect both associations from outlaw actors, Equity asks the Actors' Association of Britain for the names of all non-members and delinquents who may be leaving England for this country and in turn Equity will keep the Actors' Association of Britain informed of all

American actors sailing for England who do not belong to Equity."

The present working agreement between Equity and the English actors' union provides that members of each, when employed as actors in either country, become automatically members of the foreign organization upon the payment of the current dues, no initiation fees being necessary. By being informed of the names of all delinquent members of the English Actors' Association coming to this country, Equity, it is assumed, will take it upon itself to collect the dues owing and the English union will do the same for delinquent Equity members in England.

It will, of course, be a great advantage to Equity to know beforehand of the coming of any individual anti-union English actor or company of them coming to America. In the case of the "Pins and Needles" company, Equity knew practically nothing about the attitude of the manager, Albert De Courville, or the members of the company, towards union affiliations until the company was already in rehearsal. By the terms of the new arrangement Equity will be informed of the exact status of every English manager and actor before they arrive in New York, and can make its plans accordingly.

What benefit the new arrangement will be to the English union is difficult to see, inasmuch as the Actors' Association of Britain works under open shop conditions, no rule being in force by which members can be forbidden to work with non-members. Thus an American actor who does not belong to Equity would not find any official rule against him in England. Judging by recent reports from London, the Actors' Association is not nearly in as strongly entrenched position as the Actors' Equity Association here.

### NEW HOUSE FOR VILLAGE

A syndicate seeking to build a theatre in Greenwich Village is negotiating for a block of houses, most of them old dwellings. The premises bounded by Washington Square, Macdougall, Sullivan and West Third streets, comprising about eighteen houses, which may be the site of the theatre.

The block was owned by the late Amos F. Enos, who was one of the big land owners of this city. Its purchase is being sought by a syndicate who are negotiating through Vincent Pepe of Pepe and Bro., with Lucius H. Beers, of Lord, Day and Lord, acting administrators of the estate. The price involved is understood to be in the neighborhood of \$550,000. The Eno block is assessed by the city at \$358,000.

### ROGERS HAS A JOB—IN ENGLAND

John R. (Yours Merrily) Rogers, is now in London and is acting in the capacity of advance agent for one of Robert Courtneidge's touring companies.

### COAST BUSINESS BOOMING

LOS ANGELES, Cal., March 13.—This city and all of Southern California are the white spots on the theatrical as well as the industrial map, according to Sam Harris, of Ackerman and Harris, Western managers for the Marcus Loew Enterprises. In discussing the theatrical situation on the coast, Mr. Harris said:

"While the Eastern managers are finding it hard to keep their theatres going, there has been little, if any, slump in the Western amusement field. Of the twenty-seven new theatres which Marcus Loew has opened this winter, those on the coast have been by far the most successful, financially. It is not very hard to account for this, as theatrical prosperity depends solely on industrial prosperity, and the West Coast, more especially Los Angeles, is the most flourishing section of the country today."

Mr. Harris also stated that he did not think any of the theatres on the western coast would close during the summer.

### EXAMINING SHOW EXPENSES

As a sign of the times nothing is more indicative of the present state of affairs in New York's theatrical world than the fact that owners and lessees of Broadway theatres which are open for bookings or will be open in the near future are insisting upon ascertaining the salary lists and overhead of all shows seeking theatres, the object being to pick out those shows which can get along on low receipts during the spring and summer months, which look none too good from a financial viewpoint.

The play which has a small salary list and overhead cost will have the best of it from now on in New York, in that it will be sought after by theatre managers, providing it has a fair chance of creating a public demand.

Theatre owners and leasing managers who have a large number of theatres under their control will be willing and even glad to have the majority of their Broadway houses occupied by even indifferent successes this summer, providing these shows can get away with small salary lists and keep above the danger line. Following out this idea, the plays which are now being offered by individual producers are being carefully examined and investigated by theatre managers with the intention of picking the cheap ones.

From present indications the coming season will be a hard one on the theatres throughout the country which remain open and the Broadway houses' business will be away off from even last summer's.

### POLICEMAN AVERTS PANIC

OMAHA, March 13.—James F. McMillan, an Omaha policeman, is being hailed as a hero because of his actions in averting a theatre panic at the Gayety Theatre here last Wednesday night, when smoke filled the auditorium of the house from a small fire in the building and stopped the performance of Hurtig & Seaman's "Big Wonder Show."

It was Officer McMillan's showmanship which prevented the panic and persuaded the large audience to walk composedly out.

It was shortly after 8 o'clock on Wednesday night, while the house was filling up, that a fire was discovered in a store room on the second floor of the Gayety where some burlap bags were stored. Fearing that the people in the theatre would become panicky, Manager E. L. Johnson fought the fire with small extinguishers, but, the fire continuing to spread, decided to turn in an alarm.

The smoke from the fire began to trickle into the auditorium of the theatre and the acrid smell of the burning burlap, coupled with the ringing of the bells by the fire apparatus which soon arrived in front of the Gayety, unnerved the audience, who began to rush out. Just then Policeman McMillan came down the center aisle, jumped upon the stage and began to address the audience.

"Everything is perfectly alright," he said with a smile. "If there were any danger I wouldn't be here, I'd be outside."

The policeman's "comedy" got a big laugh from the audience and the nervousness apparent disappeared as if by magic. Heeding Officer McMillan's directions to "walk, not run" from the building, the audience was soon safely out.

Though the Wednesday night show was necessarily abandoned, the Gayety was only slightly damaged, the Thursday afternoon and evening shows were held.

### POLICE CLOSE MURDER PLAY

MONTREAL, March 13.—The Alcazar Theatre, located on the corner of Dorion and St. Catherine East, was closed last week by the police, and the members of the cast, as well as the manager of the theatre, were summoned to appear before Chief Magistrate Belanger.

At the time of the closing of the theatre, the play was entitled "The Torture of Alfred Clermont," and depicted the torture of a little son, as he rushed to aid his mother, who was about to be murdered. The plot of the play was developed through the story of a recent murder in St. Veronique, where a woman was murdered, and her murderer sentenced to hang. The murderer is now in the city gaol, awaiting execution.

The real son of the murdered woman, Alfred Clermont, was exploited in this play, and exhibited as common as the fat woman in the side show of a circus.

At the court, when the manager professed ignorance of the new by-laws, which state clearly that all plays depicting murders must close, the Chief Magistrate said that ignorance of the law was no excuse, and further, that if the same play or one like it were presented at the Alcazar Theatre, the manager and the cast would be given a prison sentence. Young Clermont, son of the murdered woman, was sent home, and told not to return to Montreal.

### EQUITY REPORT ON COMBINE

Commenting upon the Shubert-Erlanger booking combine, Mr. Frank Gillmore, Executive-Secretary of the Actors' Equity Association, stated in a report last week that Equity actors will be protected from any arbitrary methods which might be employed. "On the face of it," stated the report, "the working agreement announced as having been entered into between Messrs. Shubert and Erlanger looks like a return to the old syndicate days. However, the actor can thank God that he has an organization now which can arrest any arbitrary methods inimical to him or his work."

### ILLUSION ACT PROPS LOST

The De Bourg Sisters, whose illusion props and special scenery were stolen along with their other belongings from the expressman's wagon in Chicago recently, are at work assembling the props necessary for the continuation of their offering.

In the meantime they announce that they have been doing the illusion consisting of a woman going into a table which is made up like a box, and through which sabers eighteen inches long, are thrust in every direction.

### PAYTON STOCK STARTS AGAIN

Corse Payton has formed a new stock company which opened at Keeney's, Bay Ridge, Brooklyn, on Monday night. The opening show was "Common Clay." Twelve performances a week will be given at a top price of fifty cents at night and thirty in the afternoon.

### "MEANEST MAN" GOING OUT

"The Meanest Man in the World" the George M. Cohan piece, in which he appeared from a time at the Hudson Theatre last season is going out again. Rehearsals will commence this week.



## PRODUCERS DECLARE OPPOSITION TO JURY SYSTEM OF CENSORSHIP

Lee Shubert, A. H. Woods and Morris Gest Strong in Denunciation of Plan to Select Panel of 300 Citizens to Pass on Plays

After managers, authors, actors and reformers had worked upon the voluntary jury system of unofficial censorship of plays for several months and were ready last week to present their plan for final approval to Mayor Hylan, they ran up against what appears to be a stone wall in the stand taken against the plan by Lee Shubert, the largest producer in the country, A. H. Woods, one of the most important managers, and Morris Gest, also an important producer.

These three managers put themselves on record as firmly against the voluntary censorship plan, or any sort of censorship. As the basic idea in this plan of jury censorship of the stage is that all managers will agree to abide by the decisions of the jury that passes upon their plays, closing their shows immediately if the judgment of the jury is adverse, the refusal of Lee Shubert came in on the plan in the nature of a death blow. Mr. Woods, whose farce, "The Demi-Virgin," really incited the talk of censorship, was the first manager to come out openly against the voluntary censorship plan, attacking it several weeks ago.

The voluntary censorship plan was originally sponsored by the Authors' League, the Society of American Dramatists and the Actors' Equity Association. These organizations invited the Producing Managers' Association and various reform societies, including the Better Public Shows Society, to work with them on the plan. Last week the final draught of the plan was completed by the joint committee, of which Channing Pollock is chairman, and preparations made to present it to Mayor Hylan, who had already shown his approval, for final consideration.

Channing Pollock made the following public statement about the censorship plan last week, and following the publication of his assertions, Lee Shubert denounced the plan:

"These people believe that a political censorship is impossible without destroying all that is finest in what it affects," explained Channing Pollock, spokesman for a committee delegated to give out the facts concerning the meeting after its adjournment. "They believe that the theatre is not in a bad way. However, they agree that there are four or five bad plays and that there is a tendency to produce other plays without which the theatre would be better off."

"If a complaint against a given theatrical production is received by the city officials," said Mr. Pollock, "they may call for a jury of twelve to be selected from the panel above described, as representing the theatre on the one side and the public on the other. Each side will have two peremptory challenges. First, they must decide whether any part of the production is objectionable from the point of view of public morals. Second, is the play as a whole objectionable? A vote of 9 to 3 constitutes a verdict. If the jury decides that the manager must readjust his play, he will have one week in which to make the changes. Then the jury will review the play. If the jury decides that the play as a whole is objectionable, all interests, including the dramatists, owners, producers, actors and the public, agree that the play shall be taken off and that there shall be no appeal to the courts. This agreement is to be included in every contract made by managers with both dramatists and actors.

"We agree with the public," said Mr. Pollock. "The theatre must be a decent place."

Lee Shubert's statement follows: "I see no good reason why the right to continue or stop plays should be left to the judgment of 'twelve good citizens,'" he said. "I have always conducted my

business ever mindful of the public's interest, and I shall continue to do so. If a play is bad and should be stopped there are legal ways for the public to seek redress, and this is the only authority that I will recognize.

"As a matter of fact there are only two producers who regularly produce immoral plays and it is not right that the theatre as a whole should be condemned on account of the continued practices of these men.

"Any producer knows the kind of play he is going to stage before the curtain is rung up, and the same applies to the theatre owner in whose theatre an immoral play is presented. His duty and his good business sense should compel him to look at a play before it is offered to the public. This is always done in our theatres.

"I have never produced an immoral play and never intend to. The activities of these various organizations in proposing jury censorship may sound good in print, but the scheme does not meet with my approval. I will not permit anybody to run my business or even attempt to run it."

In the opinion of A. H. Woods the whole voluntary censorship idea is disgusting, especially because John C. Sumner, of the Society for the Prevention of Vice, is one of main forces behind it.

"As for what Channing Pollock says about having to keep the theatres clean," said Woods, "I want to ask: 'Where are you going to get authors to write shows for all the theatres? Where was Sheldon when they held that meeting? Was Eugene Walters there?' No; neither were any other good playwrights. This whole idea is an insult to the intelligence of the big authors, this whole business of bringing in Sumner. Why don't they get Straton and Canon Chase and a couple more like them."

Morris Gest said:

"Freedom of speech has made America the greatest country in the world. A censorship of any form of expression would make thieves and crooks. The vile and rotten will be spurned by the public. My belief is that the day of the salacious play is over."

Speaking for the Theatre Guild, Miss Theresa Helburn, the executive director, said: "I am not keen on censorship at all, but if we are going to have a jury let it be the theatre-going public, not a selected part of that body. Censorship of art is dangerous. I see no hope of unofficial censorship proving more liberal than an official censorship."

The proposed system contemplates the drawing of a panel of 300 citizens. Nothing but good citizenship will be required for eligibility to the jury panel, but no person who is officially connected with the theatrical interests will be allowed to serve. Nominations will be submitted by the organizations on the joint committee representing the theatrical interests on one side, and the Better Public Shows Movement, and City Administration on the other side. Each group will nominate 150 candidates for the panel.

The matter is to be taken before Mayor Hylan this week.

### NEW BRISTOL THEATRE SOLD

BRISTOL, Conn., March 13.—Paul Corsini has bought the New Bristol Theatre, at this city, for the sum of \$100,000. He will institute a policy of vaudeville and pictures. Corsini bought the property on which the theatre stands from Walders Brothers and then bought the lease on the theatre from Anthony DeLorenzo, who was operating the house as a picture theatre. The New Bristol has a seating capacity of 2,800.

### NEW SHOWS FOR CHICAGO

CHICAGO, Ill., March 13.—Many changes among the local standard theatres are impending.

Grace George, Billie Burke and Will Rogers are among the stars that are scheduled for Chicago engagements in the near future.

Grace George will come to the Princess Theatre in "The Exquisite Hour." Norman Trevor will be her leading man. She opens on March 19th.

Will Rogers is extensively advertised for the Colonial, where he will star in "The Ziegfeld Frolic," which opens there March 19th.

Billie Burke, in "The Intimate Stranger," will open March 20th at Power Theatre. In the cast will be Alfred Lunt, Charles Abbe and Glenn Hunter.

"Ladies' Night" will open at the Woods Theatre on March 20th, with Charles Ruggles, Allyn King, Evelyn Gosnell, Mrs. Stuart Robson, Edward Douglas and John Arthur.

"Lola," a musical comedy, will take possession of the La Salle with Helen Shipman, Leonore Novasio, Eddie Garvie, Eunice Burnham, A. J. Herbert and Clarence Derwent. The production opens on April 2nd.

"The O'Brien Girl" will begin a spring and summer engagement at the Grand Opera House, opening April 3rd.

McIntyre and Heath, in "Red Pepper," is slated for an engagement in one of the Shubert houses, possibly the Garrick, opening April 16th. Mabel Elaine, Ferne Rogers and Edna Bates are in the cast.

### GOLDIN GETS INJUNCTION

Last week in part one, special term, Supreme Court, Horace Goldin, magician, and owner of the illusion "Sawing a Woman in Half," was granted an injunction by Justice E. Newburger, for the restraint of a man named Bird, who had proposed to demonstrate and reveal the secrets of the illusion "Sawing a Woman in Half" on the motion picture screen. The picture was titled "Magic Revealed," and depicted the illusion, and the manner of working it.

In his decision, Justice Newburger said: "It appears that the plaintiff's right to the act known as 'Vivisection, or Sawing a Woman in Half,' has been sustained by the District Court of the United States for the Southern District of Illinois, the United States District Court for the Western District of Pennsylvania, and the Court of Common Pleas of Marion County, Ohio, over the defendant's claim for the right of production of moving pictures covering the same subject upon the ground that the matter has been published both in magazines and newspapers, the ownership by the plaintiff not being disputed. The application for the injunction will be granted upon the plaintiff filing an undertaking in a sum to be fixed in order to secure the defendant."

### EQUITY EXTENDS PAYMENT DATE

In view of the bad theatrical season, the Council of the Actors' Equity Association has extended the time for the payments of the Thanksgiving Day Fund of last year to December 31. The Thanksgiving Day Fund was inaugurated last year, the Equity members playing an extra performance on that day agreeing to donate the salary received for the extra show to their organization.

### FRIARS' FROLIC AT THE 48TH ST.

The recent Friars' Frolic, which under the direction of Frank Monroe, scored one of the biggest hits of all the shows presented at the Club House, is to be repeated at the 48th St. Theatre on Sunday night next. Through the courtesy of William A. Brady, the Friars are able to present their latest show to the public.

### REINBOLD IS VICTOR MANAGER

ALLENTOWN, Pa., March 13.—Walter Reinbold is now managing the Victor Theatre here, having resigned as manager of the Hippodrome and Rialto Theatres, at this city, which are owned by Wilmer and Vincent. The Victor plays vaudeville, pictures and an occasional road attraction.

### PROTEST AGAINST LIGHT LAW

MONTREAL, March 14.—The Montreal Theatrical Managers Association have filed protest against the "Daylight Saving Law," and against its adoption in Canada. The association states that if the law is adopted it will prove to be disastrous to the actors, the managers, and the employees of the theatres. The letter of protest, sent to Mayor Martin, of Montreal, last week, reads as follows: Honorable Sir,—At a meeting of our Montreal Theatrical Managers' Protective Association last Friday, March 3rd, a resolution was passed protesting against the Daylight saving adoption, and I was instructed to convey to you our grievances in this respect.

Past years have proved beyond any question of doubt that this policy is a great financial disaster to all of the theatres and places of amusement, but during prosperous times we accepted this and put up with it accepting our loss without any kick or objection. But the time has come when we are forced to try to protect ourselves, and with the present conditions existing the terrible slump in the amusement business all over the city as well as other lines of business, we are obliged to appeal to you for the protection of which we think we are deserving.

It is a known fact that the theatres of Montreal are assessed more heavily in taxes and licenses than in any other city on this continent and we pay to the City and Government a large portion of the money received through business taxation.

There are many of the theatres of Montreal struggling to pull through this depression, in hopes that conditions will right themselves, and should this Daylight Saving Law be put in force this year it is going to be disastrous to many of us, and it is for that reason that we make a most desperate appeal to you to consider this matter thoroughly and protest against the adoption of same.

Thanking you for previous consideration, and trusting that you will give this matter serious attention, we remain,

Yours respectfully,

Montreal Theatrical Managers' Ass'n.

### COHAN LUCK STICKS

George M. Cohan, on the witness stand in the case of Robert Hilliard for \$50,000, testified, "I never lost money on anything in my life," and the jury kept the record clear, for after a short deliberation brought in a verdict in his favor.

Hilliard's suit was based on his claim that Cohan had promised to re-write his play "Honest John O'Brien" and send Hilliard out as star in the piece.

The cause of the action dates back several years to the time when Hilliard, at the head of the cast of "A Prince There Was," at the Cohan Theatre found himself with a flop on his hands. Business was poor and Cohan purchased Hilliard's interest in the play, went in himself and put it over for a hit.

### LOEW WATCHMAN IN BATTLE

INDIANAPOLIS, Ind., March 13.—Ralph Reddick, the night watchman at Loew's State theatre here, prevented a robbery of the theatre last week by driving two armed bandits from the building, in a running revolver fight. The two men got away. Reddick was going from the stage to the office at about 5 A. M., when he encountered the men and a battle royal followed. The theatre was damaged by flying bullets.

### STOCK FOR ALHAMBRA

The Alhambra Theatre, Brooklyn, which for some time has been playing vaudeville and pictures, has changed its policy, and, beginning March 20th, the operators of the house, Ward & Glynn, will open a resident stock company. The top price will be 75 cents.

### EQUITY SHOW ON MAY 7

The date of the annual Equity Show, originally set for April 30, has been definitely changed to Sunday, May 7. Lynn Overmann, playing in "Just Married," is chairman of the Entertainment Committee, with Hassard Short as advisory director.



## MUTUAL MUSICAL UNION OPENS WAR ON NEW UNION LOCAL 802

**M. M. P. U. Members Pass Resolution Barring Local 802 Members from Exchange and Assembly Halls Unless They Also Belong to Old Union**

The smoldering fires of resentment in the ranks of the Musical Mutual Protective Union against the manner in which the new musicians union, Local 802, and the American Federation of Musicians conducted the affairs of Local 802, broke out in flames last week when, at a special midnight meeting called by the officers of the M. M. P. U., the general membership passed several resolutions, one of which dissipates entirely the apparently amicable relations which have heretofore existed between the M. M. P. U. and Local 802. This resolution provides that no member of Local 802, who is not also a member of the M. M. P. U., shall have the right to enter any of the assembly halls or the exchange of the latter union. This ban is really a stringent one, as one of the chief services to the musicians is afforded by the immense exchange hall in the M. M. P. U. building on East 86th street, where they secure a large part of their engagements. The M. M. P. U. building, which is the property of the union and is valued at close to a million dollars, also contains the offices of the newer union, Local 802. The offices of the latter union, however, are comparatively small and its 12,000 members have been using the assembly halls and exchange belonging to the M. M. P. U. to transact their official and private business. This, by the terms of the resolution, passed at the recent meeting, is no longer permitted, excepting in the cases of those members of Local 802 who also belong to the M. M. P. U.

Another of the resolutions passed provides for the making of an appeal to the National Executive Committee of the American Federation of Musicians for the granting of a hearing on the charges whereby the M. M. P. U. was expelled from the A. F. of M. by default last summer. This appeal is now in course of preparation by the attorneys of the M. M. P. U., and will be presented in a short time. In the event that the National Executive Committee refuses to grant the appeal the M. M. P. U. will appoint a committee to appear before the National convention of the A. F. of M., which takes place in Grand Rapids, Michigan, in May, and place their case before the delegates.

The situation in local musicians' circles is most involved and complicated, but resolves itself into the fact that the members and officials of the M. M. P. U. are not willing to turn over the entire property and funds of the union to what in effect it is said amounts to dictatorship of the members of the Executive Council of the A. F. of M. over the new union, Local 802, without receiving in return any guarantee that the members of the new union will in time be given an elective form of government.

The M. M. P. U. demands recognition of its loyalty to the A. F. of M. since the election last year, when the candidates for office were elected upon the platform of working in accord with the Federation

officers. The form of government of Local 802 is not an elective one, since its officers are appointed by the National Executive Committee of the A. F. of M. Local 802 has a membership of about 12,000, of whom around 4,000 are not members of the M. M. P. U. At the time Local 802 was formed the officers of the M. M. P. U. aided in the enrollment of their members in the new union. Local 802 has the advantage that musicians must belong to it in order to work, as it holds the New York charter in the American Federation of Musicians.

Last week Supreme Court Justice McCook denied the motion made by Adam Schirra, one of the members of the M. M. P. U. who belonged to the so-called radical group which controlled the union last year and precipitated the trouble which resulted in the union's expulsion from the A. F. of M. for the continuance of a temporary injunction against President Weber and other officials of the A. F. of M. granted several weeks ago which enjoined them from any actions or orders which prevented Schirra and all other members of the M. M. P. U. who either refused or were not allowed to join Local 802, from obtaining work. Justice McCook also vacated the temporary injunction.

Adam Schirra was one of the twelve "radical" officials who gained control of the reins of government of the M. M. P. U. last year, and who have been refused admission to Local 802. Without being members of Local 802 these men can not secure union employment as musicians. In his opinion rendered last week, Justice McCook says of Schirra and the others of the twelve men: "They now find themselves cut off from the body of their fellows and, as they claim, from lucrative employment as well. It is unnecessary to inquire whether in fact the situation of the few individuals who here complain is due to their own fault, to the fault of the defendants or to general conditions of employment. They have, in my opinion, failed to show reasonable cause for a continuation of the restrictions upon the defendants created by the existing injunction or the even more drastic additional injunctive relief now sought. On the contrary, the indications are that the plaintiff and his associates during their brief management of the M. M. P. U. acted in an arbitrary manner and conducted an extravagant administration. At the recent election they were repudiated, are now out of power and have no considerable following. For six months they failed to seek this relief and have moved now when and apparently because their control of the M. M. P. U. is gone. They are alone in their objection. The new directors and the other 8,000 members are silent. The defendant Weber, in contrast to this, has enjoyed the confidence of the Federation for twenty-three years. This court will not attempt to affect by injunction the internal policy and management of the M. M. P. U., the Federation and Local 802."

### "THE TAVERN" OPENS

George M. Cohan's production of "The Tavern" has gone out again, opening at the Majestic Theatre, Buffalo, last Monday night. The cast includes: John Meehan, Norman Hackett, Isabel Withers, Wanda Carlyle, W. E. Perkins, Thaddeus Gray, Elinore Montell, Leh Winslow, Edward Wade, W. J. Hasson, Richard Farrell, Justine Lees, Joseph Guthrie, and William Gaunt.

### NEW TITLE FOR RAMBEAU PLAY

The title of the new production in which the Messrs. Shubert will star Marjorie Rambeau has been changed from "Up" to "What Can Be Done."

### BEARD TO HEAD MINSTRELS

ATLANTA, Ga., March 13.—Billy Beard, well known minstrel performer, and more recently appearing in vaudeville, will file incorporation papers, in the Fulton County courthouse this week for the Billy Beard Minstrels. Associated with Beard in financing the company is Haardt Weir, well known business man of Montgomery, Ala. The company will be organized in and work out of Atlanta.

### EVELYN NESBIT IN CAFE

ATLANTIC CITY, N. J., March 13.—Evelyn Nesbit is located at the Cafe De Paris, this city, where she is entertaining with her dancing.

### U. S. PHOTO PLAY CO. SUED

The United States Moving Picture Corporation, which last year took over the affairs of the defunct United States Photoplay Company, brain-child of the Captain Frederick Stoll, who created a great deal of excitement by disappearing suddenly just before the company, which had sold around \$700,000 worth of stock, went bankrupt, was made defendant last week in an attachment suit for \$1,250, filed by the Russell Clark Sales Syndicate, Inc., which has its offices in the Loew Building.

After almost two years' work on the motion picture "Determination" which Captain Stoll is said to have written, it was presented for the first time several weeks ago on Broadway. The United States Motion Picture Corporation, however, has made, or intends to make, two other pictures, called "The Threshold" and "The Atheist," and the present suit concerns an agreement covering them. The Russell Clark company alleges that James W. Martin, the president of the motion picture company, made an agreement whereby the sales company was to have the distributing rights of the two pictures, but later made an agreement to pay \$1,250 in return for being released from the original contract. Russell Clark, the president of the plaintiff concern, alleges that this money has never been paid, and also states in his complaint that Martin told him that the reason the \$1,250 was not paid was because the company "did not have the money to pay it with."

### EARL CARROLL PLAY CLOSING

"Bavu," the Earl Carroll play which opened the new Carroll Theatre at Seventh avenue and 50th street, on Saturday night, February 25th, closes on Saturday of this week.

On Wednesday, March 22nd, "Just Because," the new musical comedy by Anna Wynne O'Ryan and Helen S. Woodruff, will open at this house.

"Just Because," which opened a few weeks ago, is this week playing in Providence, and the piece, which has a strong financial backing, is booked for a run at the Garroll.

In the cast are Frank Moulan, Olin Howland, Charles Trowbridge, Jane Richardson, Queenie Smith and Ruth Williamson.

### WANT PAY FOR RADIO WORK

Declaring that the Radiograph concerts has evolved into a form of entertainment which competes with the theatre, as many people stay at home evenings listening to them, who would otherwise attend the theatre, the Council of the Actors' Equity Association passed a resolution last week warning its members to demand compensation for taking part in the concerts. The resolution passed read as follows:

"Resolved, that the attention of our members be drawn to the fact that the Radiograph is a profitable commercial enterprise which also in a way enters into competition with the theatre and that therefore our members be advised to seek proper compensation for any services they might be invited to give to the Radiograph company."

### NEW TIVOLI OPENS

PORTSMOUTH, Va., March 13.—The new Tivoli Theatre, at this city, opened its doors last week. The house, which has a seating capacity of 1,200, is devoted to pictures. It is being operated by Waranicholas Brothers, who also control the Rialto Theatre here.

### STOCK BUSINESS GOOD

CHICAGO, Ill., March 13.—The Victoria Theatre stock company in this week presenting "The Woman In Bronze," a production that was recently seen at the Princess Theatre. The Imperial stock company is playing "Smiling Through." Both houses are doing an exceptional business with their stock policies.

### STOCK OUT OF ORPHEUM

Charles Blaney's Orpheum Theatre, in Newark, which has been playing stock under the management of Blaney, has changed its policy and is now playing standing attractions, at 85 cents top.

### "EXQUISITE HOUR" IS CHARMING

ATLANTIC CITY, March 10.—In "The Exquisite Hour," which was presented at the Globe Theatre here on Thursday night, Grace George has a vehicle which fits her like the tenderly blushing skin of a full-blown peach, and William Brady, who has produced the play, is to be congratulated upon what has all the earmarks of a sure-fire hit.

Miss George is delightful in this new comedy. She works with that smooth confidence born of great ability and at no time allows herself to become stagey. Norman Trevor, who plays the leading role, is very effective, but is somewhat overshadowed by Miss George. Curtis Cooksey, who plays the part of a rough labor leader, does some splendid work. Marguerite Maxwell, as the sweetheart of the labor leader, is also very effective. The cast as a whole is most adequate.

Miss George plays the part of Mrs. Julia Ashton, who intrigues to make her husband, played by Trevor, see the error of his ways. Ashley, the owner of the mills which bear his name, has been philandering with Celia Kelly, the sweetheart of Dan Barry, labor leader at the mills. Barry, incensed at Ashley's actions, enters his employer's home, intent upon avenging himself on Mrs. Ashley? She, however, cleverly talks him out of it, and induces him to aid her in bringing her husband to his senses by pretending he is her admirer. She succeeds, by most artful methods, in straightening matters out for all concerned.

### BIG HOUSE FOR CHICAGO

CHICAGO, Ill., March 13.—Chicago is to get a new \$5,000,000 vaudeville theatre. The new project will be erected on the south side of Lawrence Avenue, just west of Broadway. A syndicate in control of the property, headed by Milton S. Poltke, Carl Teich and Henry Saal, plan to spend \$5,000,000 on the project. Building operation will be started early this spring and it is planned to have the theatre ready for occupancy by the late summer. The house will be constructed on the order of the present State Lake Theatre and will play the same policy vaudeville shows.

Reports have been current about Chicago for months that a new vaudeville house would be erected on the far north side, but the story lacked confirmation. The announcement of the venture was given to the public on Friday of last week.

The Riviera Theatre, controlled by Balaban & Katz and playing feature photoplays and vaudeville, will be the nearest competitor to the new playhouse. It is at the present time the largest playhouse on the far north side.

### BERG MOTION DENIED

B. D. Berg, deposed manager of the company producing the musical comedy, "Just Because," was denied a motion in the Supreme Court last week for an injunction restraining George T. Brokaw, society man and lawyer, who is president of the company, from presenting the play without Berg's name in the advertising.

"Just Because" was written by Mrs. Helen S. Woodruff, wife of Lewis S. Woodruff, also socially prominent, and Miss Anna Wynne O'Ryan, sister of Major General John F. O'Ryan. Berg insisted that his name should appear in the advertising of the play with the same prominence that was given the authors. Mr. Brokaw, who has spent \$35,000 to date on the production, said he could not see why Berg's name should appear in any size type, in view of the fact that his services with the company had ceased.

### ACT TO BE MADE INTO SHOW

"Mary, Irene and Sally," the Shubert vaudeville act, has been elaborated into a musical comedy and scheduled for early production by the Shuberts.

Eddie Dowling and Ray Klages wrote the book, and lyrics and J. Fred Coots has enlarged his score for the entire production. The piece goes into rehearsal shortly with the following cast of principals: Eddie Dowling, Katherine Mulqueen, Helen O'Shea, Ray Dooley, Dan Sullivan and Dorothy Wallers.



## RABBI TO WORK FOR CENSORSHIP UNLESS MGRS. CLEAN UP PLAYS

**Rabbi Wise in Sermon Declares if Theatre Is Not Reformed from Inside It Will Be from Without—Rev. John Holmes Says N. Y. Has Nine Indecent Plays**

In a sermon delivered on Sunday at the Free Synagogue, Rabbi Stephen S. Wise asserted that he would welcome and work for censorship of the stage unless the New York managers produce cleaner plays. Rabbi Wise's statement in spirit, agrees with the statement made last week by Rev. Dr. John Haynes Holmes, pastor of the Community Church at Park avenue and 34th street, who declared that there are nine indecent plays out of 39 in New York. Dr. Holmes statement in part read:

"How long do the people of New York propose to stand for the present indescribable situation in our theatres? Have we actually become so utterly demoralized in thought and sentiment that we are going to permit a continuance of conditions which are intolerable to every decent-minded man and woman? Have we got to come to the desperate remedy of a censorship in order to rid the city of the filth which now encumbers and pollutes its life?"

"I hesitate to state what I really feel about many of New York theatres lest my opinion be confused with that of certain other critics with whose methods and ideas alike I have not the slightest sympathy."

Rabbi Wise's sermon in part follows:

"Either the theatre will be reformed from within, that is to say by authors, producers and players and ourselves, or it will be reformed from without, despite all the evils which outward revision or reformation will be found to entail. Censorship will come as it ought to come unless a great and instant change comes over the spirit of those that control the theatre and over us who give it life and sustenance."

"Censorship would be undesirable, but if 'Demi-Virgins' and 'Rubicons' cannot be put out of Broadway theatres in any other way, then I for one shall welcome censorship and work for censorship, and do what in me lies to make censorship inevitable. Censorship, it is true, may do no more than drive dirty and salacious plays under cover or under ground, which is exactly what ought to happen to them."

"Let them be bravely repressed and driven into the dark, festering corners of vice, if they cannot wholly be suppressed. Prohibition came in part, as it ought to have come, because distillers and brewers insisted upon the inviolable rights of the saloon. The theatres will fare as did the saloon if the same policy of madness, tempered by malignity, prevails in the councils of the theatre."

"The theatre, is and will continue to be. The theatre is more than a pastime or a luxury—it is a highly important national institution, which may become either a liability or an asset. If merely a pastime, as is baseball, it would be enormously important, for the greater number of American people are accessible to it. Whatever the present status of the theatre may be, this is no more to be the last word of the drama than is jazz music to replace Beethoven and Bach, Schubert and Brahms."

"We could make this thing impossible if we willed," he said, "so that no man would care to present an unclean play unless he were sure of a market for it. An admirable method of approval is suggested and offered by the white list of the Catholic society dealing with the question. There can be no censorship on our part while the world is too much with us and we are too much in the theatre. The theatre must not be suffered to become our daily and indispensable necessity."

"We must not lose our powers of discrimination and therefore of control over the theatre, which we support and make

possible. We must be the masters of the theatre and not its nightly slaves. The moral censorship, the duty of which rests upon all of us, lies in a very special way on the few, the fashionable, the leisurely, the well circumstanced, the privileged, who are the arbiters in matters of taste."

"The press can help most decisively. It can tell the truth as it, for the most part, tells the truth in its critical reviews of the theatre. But, instead of being terrorized by the revolver of those theatrical producers who will not advertise unless they are generously treated in the columns of criticism, the press ought to refuse to publish advertisements of plays which its reviewers have the decency to damn as indecent. The theatre must be reformed from within and from without; from within by those who should cherish it as a high trust, from without by us who would rise to the level of that opportunity which the drama at its best and finest offers to men and women on either side of the footlights."

## PROCTOR PARTY FOR NEWSPAPER MEN

Last Friday night, at the F. F. Proctor's Fifth Avenue Theatre, 28th Street and Fifth Avenue, Manager Bill Quaid gave an informal party to the newspaper men of the city. Throughout the week the theatre had billed the performances as "Old Fashioned Picnic Week," and had had a group of the youngsters from the adjoining neighborhood partake in contests participated in at these picnics, which proved a novelty.

After the regular performance was over on Friday the youngsters repeated their efforts of earlier in the evening to

## BUSINESS FAIR IN PHILADELPHIA

PHILADELPHIA, Mar. 13.—Two new plays, both musical, mark the new week in Philadelphia's legitimate theatres. Business is still fair here.

"The Chocolate Soldier," with Donald Brian and Virginia O'Brien, opened on Monday at the Lyric Theatre, replacing "Ladies' Night," which was originally scheduled to play another week here. The latter-named show played nine weeks in all. "The Chocolate Soldier" will play a two weeks' engagement.

"Letty Pepper," with Charlotte Greenwood, presented by Oliver Morosco, opened at the Walnut Street Theatre, taking the place left vacant by "Main Street."

George White's "Scandals," playing its second and last week at the Forest, will be replaced next week by Fred Stone in "Tip Top."

At the Broad Street Theatre "The Gold Diggers" will close this week, making their run four weeks in all. This show will be replaced by another Belasco production, "The Grand Duke," which will stay for two weeks only.

At the Shubert "Make It Snappy," the Eddie Cantor piece, began its fourth big week on Monday.

At the Garrick George M. Cohan's musical show, "The O'Brien Girl," is on its fourth week.

"Drifting," the William A. Brady show, with Robert Warwick and Helen Mencken, is on its second and last week at the Adelphi. Next week "Liliom" will open here.

sisters themselves entertained with several songs, while Lura Bennett and Chrystle Bennett engaged in a friendly bout. Eugene O'Brien arrived later in the evening.

Among the newspaper men present were:

Raymond McCaw, S. Jarrell, H. J. Phillips (the Globe Trotter); Charles Ward, Jack Murray, from the *Globe*; B. B. Fox, H. Fishkin, Louis Sirkey, H. Grey, New York *Tribune*; Neil Kingsley, W. S. Garden, Joe Vjila, Fred Keats, from the *Sun*; Otto Fritzinger, John

Julius Cohen, William Hicks, Tom Thorpe, Harry Hirshfield, Connie Miles, Joseph Mulvaney, James McGurk, Damon Runyan, W. S. Farnsworth, George Rogam, William Pine, William Cahill, from the *American*; John Riordan, B. F. Holzman and Hughie Fullerton, from the *Mail*.

## MUSICIANS NOT UNIQUE

The motion made in the Supreme Court by the Roseland Amusement Corporation, which conducts the Roseland Dance Hall at Broadway and Fifty-first street, for an order enjoining Sixte Busoni, proprietor of the Balconade Ballrooms, at Columbus avenue and Sixty-sixth street from spirit-ing away two musicians who played in one of the orchestras at the Roseland hall, by name Phil Napoleon and Milford Mole, was denied last week by Justice Bijur. In his decision the Judge said: "I am not satisfied that the services of the two musicians are unique and extraordinary or indeed of any particular importance."

In the papers applying for the injunctive order, which was granted temporarily several weeks ago, the Roseland Amusement Company asserted that Napoleon and Mole, who played cornet and trombone respectively, were the "principal members of the orchestra," which, according to the papers "is equal, if not superior, to any similar organization in the City of New York." The plaintiff company also alleged that Busoni, with intent to injure it, had attempted to induce the two musicians to break their contracts.

Busoni, who also conducts the Dance Caprice Ballroom in Brooklyn, and is also the manager of a musical bureau with about thirty orchestras under his management, alleged in his answer to the moving papers that the Roseland Amusement Company was "after him," and was indifferent to the fate of the two musicians, who, he states, are not such extraordinary musical prodigies. The reason Busoni advances for this allegation is that at his dance hall, which is only a short distance from the Roseland, an admission charge only is required, while at the plaintiff's the admission charge entitles the patron to only three dances and all additional dances must be paid for at the rate of five cents per dance. Therefore, he says, the Roseland people are sore at him.

Busoni also answered that he did not approach Napoleon and Mole, but that they came to him and asked him to engage an orchestra which they were re-forming and which is now playing at the Balconade Ballrooms, known as the Memphis Five.

## "TABOO" OPENS ON MARCH 28

"Taboo," a play which has a cast of thirty, of whom only three are white people, written by Miss Mary Hoyt Wiborg, daughter of Frank B. Wiborg of No. 33 Fifth Avenue, will be produced at the Times Square Theatre by Augustin Duncan at special matinees beginning March 28. Miss Wiborg's play is said to be a study of voodooism, but is neither an indictment of nor a travesty upon negro superstitions.

## "CLOUDS" LEAVING 44TH ST.

Joseph M. Gaites' production, "Up In the Clouds," will close its engagement at the Forty-fourth Street Theatre on Saturday night. The show will move to the Shubert Theatre, Philadelphia, for a run, opening there on March 20th.

## EVELYN CUNNINGHAM

Evelyn Cunningham, whose picture adorns the front cover of this week's issue, is with Arthur Pearson's "Step Lively Girls," and will be at the Columbia Theatre, New York, next week. Miss Cunningham, who has only been in burlesque for a few seasons, is considered one of the most talented single women on the Columbia Circuit. Previous to that, she had been in vaudeville, playing the principal cities from coast to coast. She also played an engagement of twelve weeks in Australia. Miss Cunningham was under a three-years' contract with Mr. Pearson, but succeeded in getting her release at the end of the present season and will return to vaudeville in a new act. She is under the direction of Charles Fitzpatrick.



The Watson Sisters and Mother; Lura Bennett, Champion Boxer, and Fay King, of the Evening Journal

At the party for Newspaper Men, held at Proctor's Fifth Avenue Theatre, Friday night, March 10.

the amusement of the aggregation. Even the most sedate of the city desk men took part in the fun later.

Several of the well-known artists present entertained at different times. The mother of the Watson Sisters rendered "Mother Machree" in excellent voice and was rewarded with an ovation. The

Stewart, Mabel McElliott, Harry Newman, Ed Randall, Charles Clark, from the *Daily News*; also E. J. Flagler, Alex Schmitt, from the same paper, *Evening World*; Gordon Fisher, C. W. Wessell, John Cutting, Vincent Trainer, the *World*; Patterson McNutt, Charles Gordon Saxton, Alec Schlosser, *Journal*;



## KLAW & ERLANGER WIN SUIT FOR FAMOUS PLAYERS STOCK

**Court Awards Them 1,250 Shares of Common Stock of Big Film Company as Result of Old Deal with Alf. Hayman—Big Sum Involved**

The case of Klaw & Erlanger against the Famous Players-Lasky Corp'n in which they claimed ownership of 1,250 shares of the common stock of the Famous Players-Lasky Corp. was decided Monday in favor of Klaw & Erlanger. Judgment was rendered for the delivery of 1,125 shares of stock at present with accumulated dividends and 50 shares held as security for possible litigation when released.

The judge in his decision said in part.

The plaintiffs have brought an equitable action in which they ask the court to adjudge that they are the owners of 1,250 shares of the common stock of the Famous Players-Lasky Corporation which that corporation had agreed by contract made with the defendant Alf Hayman, now deceased, to exchange for 750 shares of the common stock of Charles Frohman, Inc. The primary issue between the parties is whether the plaintiffs or Alf Hayman was the beneficial owner of this stock at the time the contract of exchange was made. If that issue is determined in favor of the plaintiffs, then the only remaining questions concern the extent of the relief to which the plaintiffs may be entitled. The facts in the case are substantially undisputed, and no inference can be drawn that if Alf Hayman were alive other facts could be shown. It appears that at the time of the death, in 1915, of the late Charles Frohman his affairs were left in some confusion. The plaintiffs and Hayman had apparently been closely associated with him in his business ventures and they had loaned him large sums of money. The assets in his estate were considerably larger than his liabilities, but they could not be quickly reduced to money. In order to preserve these assets and the good will of the business, and at the same time to provide for the protection of his creditors, it was proposed that his next of kin, his administrators and his creditors should enter into a contract whereby all the assets of Charles Frohman should be assigned to a corporation to be known as Charles Frohman, Inc. Each unsecured creditor was to receive in full payment and discharge of his claims 6 per cent cumulative stock, preferred both as to income and assets, of par value equal to the amount of the respective claims. The secured creditors were to agree not to sell any of the collateral held by them for eighteen months, and to agree to accept preferred stock for the amount of any deficiency arising after the ultimate sale of the collateral. Mr. Frohman's next of kin were to receive one-half of the common stock, and Alf Hayman, who was to act as managing director of the corporation, the other half. The corporation was to retire at least 12½ per cent, of the preferred stock each year, and in the proposed contract it was provided that if it failed to do so "the holder of the preferred stock shall be entitled, if a majority of them so elect, to take the management of the affairs of the corporation out of the hands of the common stock holders and to continue or dissolve the said corporation, as they may elect." When Mr. Hayman presented this plan to the plaintiffs they immediately protested that it was not fair to them. In a letter written to Mr. Hayman on May 21, 1915, they pointed out that they have been for many years "looking after C. F.'s interest as loyally as you have," and that in many matters they "have acted absolutely for him," and during his illness advanced for him in cash over \$200,000, and they asked, "Do you think, with these facts before you, that we would be justified in giving a release on all assets, secured and unsecured, and let you take 50 per cent of the profits without a chance of K. & E. profiting by any of the things which they helped to build up?" and they concluded

that they would prefer to have the assets sold so that they might be able to bid for his "plays and other things" in the open market rather than to be "eliminated from any calculation in the business hereafter." Mr. Hayman answered the letter the same day, stating, "You know and I'm sure you know I fully appreciate better than anybody in the world all you and Abe have done to help C. F.," but he pointed out that in his opinion the proposed plan was equitable and suggested that they "get together and talk the matter over." Apparently the parties thereafter came together, for all signed an agreement, dated June 23, 1915, embodying the proposed plan as outlined above, and Alf Hayman executed and delivered an instrument reading as follows: "To Klaw & Erlanger: In consideration of the execution by you of the agreement of June 23, 1915, relating to the assets of the late Charles Frohman, and your claim against the said Charles Frohman, and in consideration of the prospective value to the new corporation of your co-operation, it is understood and agreed that I shall and will deliver to you, and do hereby assign and transfer to you fifty (50) per cent or one-half in par value and amount of any and all common stock of the corporation to be formed, as specified in the said agreement, which I am entitled to, or may at any time receive, under or pursuant to the said agreement; the same to be delivered by me to you when and as received by me. Dated New York, June 23, 1915, (Signed) Alf Hayman." Thereafter the plan was successfully put in operation.

Hayman received 1,500 shares of common stock of Charles Frohman, Inc., and the plaintiffs were entitled to 750 shares of stock. Hayman agreed to exchange these 1,500 shares for 2,500 shares of the Famous Players-Lasky Corporation and the plaintiffs are entitled to one-half of the stock of the Famous Players-Lasky Corporation, for he made a collateral agreement that that company should have the right to retain 100 shares of stock as indemnity for possible recovery in some litigation pending against Charles Frohman, Inc.

Setting a new high mark for 1922, Famous Players-Lasky Corporation stock reached 84¼ last week, being one of the most active issues on the Stock Exchange. The stock closed last Saturday at 84½, which is the previous high point of the present year. Over 54,000 shares of Famous Players were traded in during the week.

### DEPUTIES TO MEET MONTHLY

Following the meeting held last week in the offices of the Actors' Equity Association of Equity deputies, it was announced that deputies in the New York district will hold meetings there once each month. The suggestions evolved at last week's meeting have been referred to the Executive Council for action.

### BENEFIT AT THE ELTINGE

There will be a benefit at the Eltinge Theatre on Sunday, April 2, for the benefit of the United Home for Aged Hebrews. Phil Kornheiser is putting on the show, while Eddie Cantor, besides appearing, will also act as stage manager.

### CONOLY SHOW CHANGES

Harry Yost left last week to manage Joe Conoly's colored "Mutt and Jeff" show. As soon as Yost reaches the show, Conoly will return to New York. The name of the show has also been changed from "Conoly's Colored Comedians," to "The Smart Set."

### CHANGES IN THE COHAN SHOW

"Madeline of the Movies," the new George M. Cohan show, which since the actor-author entered the cast, has been doing a record-breaking business, will in the near future have more cast changes. Harry Mestayer, who plays the role of Tony Burgess, will withdraw from the cast next week and will join the Cohan "Tavern" show now on the road. He will play the leading role, first enacted by Arnold Daly and afterward by Mr. Cohan.

James Gleason, now with "Tangerine," will play the Mestayer part in "Madeline."

In connection with the withdrawal of James Rennie, from the Cohan show after the second performance in New York, an interesting story is going up and down Broadway.

The part of Garrison Paige, which he played, was written by Mr. Cohan with the idea of playing it himself, and this was known by the members of the company, Rennie among them. The press of business in connection with this production and others which Mr. Cohan is to make, caused him to change his mind and he decided not to return to the stage until later in the season.

After the first New York performance, so the story runs, Rennie realized that the part was in reality a "Cohan" part, and going directly to Cohan told him so. His straight forward manner made such a hit with George, who, realizing the truth of the statement, made immediate arrangements to go into the part and offered Rennie another in "The Meanest Man in the World," which Cohan is to put out shortly.

The relations between actor and manager are of the most cordial nature and what might have caused unfriendly feelings between the two has resulted in a still closer friendship than existed before.

### NEW SHOWS FOR BOSTON

Boston, March 13.—Only one new play opened here this week, but three of them are scheduled for next Monday.

The Greenwich Village "Follies" opened on Monday at the Shubert Theatre, replacing McIntyre and Heath's show, "Red Pepper," which played nine weeks in Boston.

"The Grand Duke" is on its second and final week at the Tremont Theatre. Next week "Welcome Stranger" will come in.

At the Hollis Street Theatre "The White-Headed Boy," presented by the Irish Players, is playing its second and final week. The new incumbent of this house, beginning next Monday, will be "Dulcy."

"The Circle," at the Selwyn Theatre, opened its third week on Monday. It will play one week longer.

At the Wilbur Theatre "Lilium" is playing its fifth and last week. It will give way next week to "Main Street."

"The Green Goddess," with George Arliss, is playing its sixth week at the Plymouth Theatre.

The fifteenth and last week of "Tip Top" with Fred Stone began on Monday at the Colonial.

### COMSTOCK SUES JENNIE DOLLY

Jennie Dolly, of the Dolly Sisters, was served with papers last Friday in a suit being brought by F. Ray Comstock, the theatrical manager, for the alleged non-payment of a promissory note for \$5,000, signed by Miss Dolly on April 20, 1920. Besides the demand for the principal, Comstock asks the Supreme Court to award him \$1.29 in addition, this representing the amount paid the bank when the note went to protest.

### SUNDAY CONCERTS AT STRAND

The Strand Theatre, Hoboken, a stock house, has started playing Sunday concerts, consisting of several acts of vaudeville and picture.

### SPECIAL SERVICES FOR ACTORS

The Actors' Church, better known as St. Malachy's Church, located on 49th Street, west of Broadway, is holding special mid-day meetings known as "mission services," for the Catholic members of the profession.

### "GOODNESS" FOR VANDERBILT

"For Goodness Sake," the Fred Jackson musical comedy which opened at the Lyric theatre on February 21, will move uptown to the Vanderbilt on Monday, March 27, replacing "Anna Christie" which closes on the 25th.

Negotiations for "Letty Pepper," the Charlotte Greenwood show, to play the Vanderbilt were under way but the show which opened in Philadelphia on Monday is booked at the Walnut Street in that city for four weeks, and this would of necessity leave the Vanderbilt dark for at least two weeks after "Anna Christie" leaves.

"Just Because," the musical comedy playing Providence this week was also planning to come into the Vanderbilt, and negotiations had reached the point where its manager inserted advertisements in the Providence newspapers stating that the piece was directly on its way to that house.

The salary list of "Just Because" is a large one, said to be a little top heavy, and this it is believed, figures in the decision of the Vanderbilt managers to give "For Goodness Sake" the preference.

### CLAIMS "APPLEJACK"

Alleging that the play, "Captain Applejack," at the Cort Theatre which is one of the big hits of the season is an infringement of his play entitled "Just a Suggestion," Harold Selman, who, although a resident of Jersey City, New Jersey, for the last twenty years, is still a British subject, filed suit last week in the United States District Court for an order enjoining Sam H. Harris, Wallace Eddinger, Walter Hackett, who is the author; John Cort and Mary Nash from presenting the play, and also demands an accounting of all receipts.

Selman alleges that he wrote a play called "Just a Suggestion" in 1916, in which year it was copyrighted, and that it was produced at the Majestic Theatre in Los Angeles in August, 1917, at which time Walter Hackett was living in Los Angeles. He alleges that "Captain Applejack" was made from the story, scenes, characters and incidents contained in "Just a Suggestion." The plaintiff also states that Wallace Eddinger, who stars in "Captain Applejack," has an interest in the piece.

### FOURTEEN SALARY SUITS FILED

Fourteen suits for salaries, amounting to a total of \$34,400 have been filed in the Supreme Court, the City Court, and the Ninth District Municipal Court against the National Symphony Orchestra, Inc., by musicians who played in that orchestra last year, before it was consolidated with the Philharmonic Orchestra.

All of these suits, which were filed through the offices of Attorney Jacob J. Schwebel, in the Woolworth Building, grow out of claims which had their inception in the trouble between the union musicians and the National Symphony Orchestra last summer, when these men refused to play at the concerts held in the Lewisohn Stadium at Columbia University and musicians from Philadelphia were brought in to take their places, with the tacit consent of the American Federation of Musicians. This trouble was also the direct cause of the split between the national organization and the local union, the Musical Mutual Protective Union, which resulted in the revocation of the latter organization's charter.

All of the suits claim salary for the ten weeks of concert work guaranteed by contracts to take place last summer, and some of them ask for judgments for salaries guaranteed by the contracts for the season of 1921-1922 and the season of 1922-1923. The answers filed by the treasurer of the National Symphony Orchestra, Inc., Mr. Alvin W. Krech, who is also one of the directors of the Metropolitan Opera Company, allege that all these contracts were signed and made by one Robert Sterne, who was orchestra manager, and who had no right or authority to do so. The answers also state that all these men agreed to allow the Stadium Concerts, Inc., which ran the concerts at the Lewisohn Stadium last summer, assume the obligations of the contracts, and then later refused to play.



# VAUDEVILLE

## SHUBERTS CUT CIRCUIT TO ELEVEN

### MORE HOUSES CLOSE SATURDAY

With the approach of the warm weather the Shuberts are cutting down their vaudeville activities. There are at present eleven houses that are engaged in exploiting Shubert vaudeville. They are: The Winter Garden, New York; Crescent, Brooklyn; Chestnut Street, Philadelphia; Academy, Baltimore; Shubert-Belasco, Washington; Grand, Hartford; Ohio, Cleveland; Apollo, Chicago; Rialto, Newark; Majestic, Boston; Opera House, Detroit.

There was no vaudeville show booked into the Shubert-Murat Theatre at Indianapolis this week, and, according to reports, vaudeville will not be played at this house for the remainder of this season. Next season the house will again play the two-a-day shows.

This will be the last week for vaudeville at the Academy Theatre, Baltimore. The house will be turned into a motion picture theatre for the remainder of this season, with "Foolish Wives" opening there next Monday. With the opening of next season it is said that Shubert vaudeville will play Ford's Theatre in place of the Academy.

The Apollo Theatre, Atlantic City, closed as a Shubert vaudeville house last Saturday night. The original contract for Shubert vaudeville at this house was for a period of six weeks, but the shows were booked in for seven weeks. The Apollo will again institute the policy of playing vaudeville for the months of June, July and August, and until the first week in June an occasional road attraction will play the house. Business at the Apollo during its seven-week run as a vaudeville house, was not good, but this was due to weather conditions.

The Grand Theatre at Hartford will close as a Shubert vaudeville house on Saturday night.

With the closing of the Academy, Baltimore, and the Grand, Hartford, on Saturday night, there will only be in operation nine houses that are devoted solely to the playing of Shubert vaudeville, but an occasional vaudeville unit is played at the Teck, Buffalo, and the Royal Alexandra, Toronto.

The Shuberts have no intention of abandoning the vaudeville field, and it is understood that they are making arrangements whereby they will have many houses added to their list for the purpose of presenting Shubert vaudeville.

### MARINELLI FILES COMPLAINT

The Marinelli office has complained to the N. V. A. that the act appearing as D. D. & E. is infringing on the title rights of their act D. D. H. They contend that the monologist has spent considerable money on the title of his act and that the new turn is taking away some of its prestige by having a title closely resembling their act's. The act complained against is a dog act.

### BEE PALMER IN CABARET

Bee Palmer, is heading the cast of talent at the Carleton Terrace, Cleveland, which was formerly opened last Monday. The Terrace was taken over by Louis Bleet and Harry Propper, owners of the Claremont Restaurant and Cafe, Cleveland, and is considered the finest place of its kind West of the Mississippi. Mike Speciale and his orchestra will open there on the 20th of the month.

## NEW ACTS

Dave Ferguson, lately seen in an act entitled "Alimony," will soon be seen in a new act from the pen of Eddie Moran. Mr. Ferguson is the owner of the act "The Rounder of Old Broadway" in which he appeared for many years.

Potter and Gamble is the name of a new combination that opens on the Loew circuit this week. It is a man and woman team. Potter was last seen on the small time in an act known as Potter and Gay.

George Yoeman will introduce a new act through the summer months entitled "A Man of the World," written by Carl Nice.

Newoff and Phelps will soon be seen in a new act written for them by Douglas Leavitt of the team of Leavitt and Lockwood.

Mason and Cole are offering a new act entitled, "Rain and Sunshine," written by Clark and Davis.

Nat Leffingwell and Anna Leon are breaking in a new turn around Boston on the smaller time.

Sidney Taylor is rehearsing a new "single" that he will break in this month, entitled "Now You Tell One."

Downing and the Bunnin Sisters, who recently completed a tour of the Loew Circuit, have decided to discontinue doing the three act.

Dan Downing will do a single written by Aaron Hoffman, and will open on a tour of the Poli Circuit, at Bridgeport, on March 17, booked by Lewis and Gordon, while the Bunnin Sisters, under the direction of Irving Cooper, have been given a thirty-five week route.

### MANAGERS FOR NEW ORPHEUMS

Ben. J. Piazza and Cliff. Work, two well known Orpheum circuit managers, have been appointed and will take charge of the circuits' two new coast theatres that open this month. Piazza has been transferred from the Orpheum, New Orleans, to the Hillstreet, Los Angeles. Work will go from the Orpheum, Kansas City, to the Golden Gates, San Francisco.

### HIP OPEN UNTIL APR. 17

YOUNSTOWN, O., Mar. 13.—The Hippodrome Theatre here will not close until April 17 and that will be the regular summer closing of this theatre according to manager Elliott. This interview came in answer to a rumor that the house would close this week because of bad business.

### FAY'S ROCHESTER RE-OPENS

Fay's Theatre, Rochester, which was closed several weeks ago, for repairs, due to a violation of the new theatre construction law, has been reopened, and is again playing vaudeville, of five acts each half, and a feature picture. The house is booked by the Shedy Booking Agency.

### JACK JOYCE SUES HOTEL

CHICAGO, Ill., March 13.—Jack Joyce has filed suit against the Hotel Sherman Company seeking to recover \$1,000 which he claims the hotel had on deposit for him. The amount was in a certified check and Joyce claims the hotel gave the envelope to the wrong man.

### MILLER WITH "PINS AND NEEDLES"

Ira Miller, who was manager of the Apollo Theatre, Atlantic City, up to the time it closed last Saturday night, has been appointed business manager of the new "Pins and Needles," unit, that is touring the Shubert Vaudeville Circuit.

### LA FRANCE AND HARRIS SPLIT

CHICAGO, Ill., March 13.—La France and Harris, well known vaudeville team, have split again. This is the second breakup of this combination.

## HOLLYW'D GAGS BARRED IN ACTS

### FILM SCANDAL STORIES CUT

Vaudeville acts must cut out all reference to and gags about Hollywood, California, and the recent scandals in the motion picture actors' colony there, an order to that effect having been issued by the Vaudeville Managers' Protective Association last week.

The new ruling also disapproves "local gags" which are based upon newspaper scandals current in or around any city or town played. A number of acts, principally singles, base a large part of their talk on local news topics, and, while this feature in itself is not in any way objectionable, the vaudeville managers frown upon gags about "scandal stuff."

Several months ago, when the Arbuckle case was being aired in the newspapers, an order cutting out all stage gags about it was issued. This order was intended to be a general one, affecting all talk about movie scandals, but of late the Hollywood stuff has been creeping in again. The new order will effectively stop all stage references to the troubles of the motion picture branch of the amusement industry. While in most instances on the more important circuits, the order was not posted, acts using the gags objected to were informed about the new ruling after the first performance.

### \$250 FOR VAUDEVILLIANS

CHICAGO, Ill., March 13.—A benefit given at the State Congress Theatre last Friday, netted the fund, which is being gathered here for vaudevillians in dire straits. The programme consisted of the stock burlesque show, entitled "The Tourists." La Mont and Wright, Fishka Finguron, Margo Raffero, Jimmie Eggert, Art Larsen, Kaplan Brothers, Ray Conlin and Babe Atholone were among the vaudevillians to take part. Another benefit is being arranged for the Colonial, at which all headliners will appear.

### PAN LYRIC CLOSES

CINCINNATI, March 13.—The unusual drop in theatrical business in this city has forced the local Pantages house out of the field with the closing of the Lyric Theatre this week.

The closing of this house comes as a surprise to theatrical circles as it was considered one of the biggest and one of the most profitable theatres controlled by the western circuit.

### MORE ORPHEUM CLOSINGS

The Orpheum Theatre at Salt Lake City closed March 4th when it was discovered that business slumped to such an extent that the theatre could not be run at a profit. The Orpheum Theatre at Vancouver will follow and close its doors for the remainder of the season on March 25th.

### RENAULT FOR "PASSING SHOW"

CHICAGO, Ill., March 13.—Francis Renault, who appeared at the Apollo Theatre last week has concluded his tour of the Shubert Vaudeville Circuit. Mr. Renault announced that he has signed a five-year contract to appear with "Passing Show."

### KEITH HOUSES TO REMAIN OPEN

The Alhambra and Colonial theatres will not be closed in April, as has been stated. The houses are booked to remain open until June, when they will be closed for the summer months.

### HORWITZ SUES LEE KRAUS

The best of agents must part, and when they do they sometimes have little legal arguments, as witness the filing of a suit last week by Arthur J. Horwitz, against his erstwhile partner, Lee Kraus, who formerly did business as Loew agents under the firm name of Horwitz & Kraus, in which a judgment for \$600, with interest from August, 1920, is asked. The papers in the action, which were filed in the Third District Municipal Court, set forth the allegations that Kraus made over two promissory notes for \$300 each, one for three months and one for four, to one C. E. Isaacs, in August, 1920. These notes were later indorsed over to Horwitz, who now demands judgment on them.

### THE EMPRESS CLOSING

ST. LOUIS, March 13.—The Empress Theatre here, running on a continuous vaudeville policy and booked by Pantages, closes the week after next. Situated in a neighborhood that was overcrowded with vaudeville houses, it was a question of which one would close its doors. The house is located at Grand and Olive and within a stones' throw of The Rialto (Orpheum, Jr.), the Loew house and two small independently booked theatres.

In addition to this the Fox, Pershing Theatre, has switched its policy to the running of three acts of vaudeville with its pictures.

### SHOW AT WARDS ISLAND

Under the direction of the B. F. Keith office and supervised by Nat. Sobel an entertainment was given March 9, to the inmates of the Manhattan State Hospital for the insane at Wards Island.

Among the acts, that appeared were—The Artcraft Revue, Connors and Francis, Dupree and Charlton, Harry Sharp, Doris Greenwald, Roscoe Hayes, Byron and Merritt, Bill Browning, and Bell and Haynes.

### DAGMAR OAKLAND IN SINGLE

Dagmar Oakland, of the Oakland Sisters, has joined the cast of the "Rose Girl" unit playing Shubert Vaudeville. Miss Oakland, of exceptional personality, and talent as a dancer is considered a "find," and after her run with the "Rose Girl" unit will do a single in vaudeville next fall in a new act being written for her by Roy Turk of the Waterson, Berlin & Snyder music publishing company.

### MAGEE IS ASSISTANT MANAGER

Jack Magee, an old time comedian and one time member of the vaudeville team of Magee and Doyle, has been appointed assistant manager of the Moss Franklyn Theatre. The act was a standard attraction for upwards of twenty years and consisted of Magee and Pat Doyle.

### LIBERTY RE-OPENS

NEW CASTLE, Pa., March 13.—The Liberty Theatre of this city opened this week after closing down a month because of bad business conditions. Commercial and industrial conditions have improved, and it was decided to reopen the house. The theatre is booked by Pantages.

### VAUDEVILLE OUT OF APOLLO

The Apollo Theatre, Atlantic City, which for the past eight weeks has been playing Shubert vaudeville, discontinued that policy on Saturday night of last week.

Poor business is responsible for the elimination of the vaudeville shows.

### N. V. A. COMPLAINTS

The Portia Sisters have filed a complaint against an act known as La Fuer and Portia for using the name Portia in their billing, the Portia Sisters claiming priority rights to the name.



# VAUDEVILLE

## PALACE

The Three Lordons, in an acrobatic act, combining comedy and thrills on the trapeze opened a bill that contained fifty per cent of comedy acts.

"A Bit o' Scotch" came with the second spot and Elmer El Cleve, in kilts, and with a xylophone. Of clean cut appearance, and full of pep, he played a series of songs, medleys and an overture or two. One of the songs, "Stealing," a chorus of which was sung from an upper box by Jimmy Flynn went over unusually well and proved an asset to the act.

Third on the bill, were the "Runaway Four," who gathered a tremendous hand by their eccentric dancing, somersaults, flips and other difficult stunts. Their opening bit is novel and gets the audience at once, and their subsequent performance not only keeps up to the standard set by their entrance but surpasses it. The finale is one those fast, sensational bits with all hands on deck doing their darndest. One of the boys announced that they could not do an encore because they were doubling at another theatre.

The fourth spot on the bill brought Douglas Leavitt and Ruth Mary Lockwood in "Ourselves," assisted by Brother Ray. "The Musical comedy favorites," offered their entertaining skits, illustrating the way of folks before and after marriage and other amusing bits of comedy and song. The act breezes along without a hitch, and the laughs were frequent.

Vaughn Comfort, American tenor, with Jimmy Jones at the piano, sang a pleasing selection of songs, both popular and semi-classical, in good voice. Mr. Comfort is a tenor whose voice has its own excellent qualities, is rangy, powerful and well controlled. His rendition of "I Hear you Calling Me," won him a great round of applause.

The Dolly Sisters, accompanied by Kuy Kendall and Gene Dabney's California Orchestra, in their fourth week at the Palace went over about four times better than any other week they have played the house. Not by chance did this happen, but because they presented an act more worthy of headliners on the bill. Their offering included two of the best bits they have done in the past, and a new one that helped considerably. The new skit, incidentally broke their established precedent of not appearing alone, as a single, at least part of the time. One of the sisters, as a Parisian grisette, sang "My Man from Montmartre," and later the other sister appeared with Kendall, who as an Apache danced a bit, and followed out the story, which was effective. Their finale was done with Kendall, in their silver fringe gowns, which they did last week, and for an encore which they asked the audiences consent, was the sister team bit of 1895, which they did the first week, and with it left a fairly good impression. The orchestra as usual did well.

Louis and Chas. Mosconi with Sister Verna and brother Willie opened the second half, stopping the show completely, but of course adhered to their no-encore motto.

Bobby Higgin, with Betty Pierce, George Callahan and Agnes Gildea presented the musical farce "Oh, Chetney," which was a series of wows, especially the bedroom scene. Mr. Higgins stays in his hick character perfectly, and his mechanical like movements are always there. One of the greatest little playlets of its kind.

The next to closing spot was held down by Marion Harris phonograph artist, with Lou Handman at the piano. Miss Harris wore two handsome creations, and struck her stride toward the close of act with a popular number, as the orchestra suggested "St. Louis Blues" one of her old successes, she sang it as an encore and went over in a manner that surprised even herself.

J. Francis Dooley and Corinne Sales in their comedy offering "Will Yer Jim," closed the show and holding them in better than they have been held by a closing act in some time.

M. H. S.

## VAUDEVILLE REVIEWS

### RIVERSIDE

Opening a well balanced eight act bill, at the Riverside, came the Wilson Aubrey Trio, male acrobats, who did some excellent work, and earned the applause awarded them at the conclusion of their offering.

Rule and O'Brien, a male double, pleased the audience, that gave a good hand at the conclusion of the act. The two men did very well with their songs, and warranted all the applause given. Rule, to the song writer, gave his own conception of his latest song, "That's How I Believe In You." It went exceedingly well at this performance, and was rendered nicely.

B. A. Rolfe's Revue, billed to close the show, appeared in the third spot, and took the house. Rolfe, besides employing an excellent brass band of six, besides himself, also has two boy dancers, a girl dancer, and a woman singer. One of the boys doubled on the piano, and did well. He also proved to be a very fair singer, for a dancer. Rolfe still leads the cornetists of New York with his playing. He gave several very excellent studies showing how high a cornet can be played, with success. A great act.

Maude Powers and Vernon Wallace, in "Georgia on Broadway," were on the job, and went over the top on high. Miss Powers was as absolutely beautiful in her bride's dress, as Wallace was ridiculous in his dress. However, Wallace, as an artist, is hard to beat. His work, and the support of Miss Wallace as a "feeder" of lines for comedy, was corking, and it would be hard to find a combination such as this, anywhere. Stopped the show completely.

After a curtain speech, Houdini, following Powers and Wallace, showed several films, starring him, among which was the airplane crash, which occurred 4,400 feet in the air. It was possible, from a third plane, to see the other plane crash to the ground. His act was the accomplishment of a feat known as "The Escape from the Torture Chamber," which chamber proved to be a glass enclosed box, filled with water, into which Houdini was placed head first, supported by his feet, which protruded from two holes in the cover. Took several bows.

Harry Jolson, the "operatic blackface comedian," in his turn, stopped the show. In the act he is aided by two "plants," a boy and a girl, who help in the rendition of his brother's former successes. All told, Jolson sang six songs, each of which proved a "show stopper." His work was good, and was done in his own style, without any relying on the name of "Al." He has his own style, and sticks to it.

Harriette Marlotte & Company, all of whom were unbilled on the program, in a comedy sketch, were good, and did well, despite the lack of patronage this house has had during the two opening performances. The sketch was concerned with the love of a girl for a boy, and the girl's aunt for a man, the loves of which have been spoiled by cheap gossip on the part of a neighbor. Naturally, everything ends well, but there are many amusing incidents before the termination of the offering. The act took six bows to close.

Frankie Heath, with Eben S. Heath at the piano, also stopped the show in the closing position. Miss Heath held them in as she would hold anybody in anywhere, and pleased the audience, even though it was almost supper time. There were several dramatic moments in the act, which is devoted to song, and moments which the audience appreciated. Miss Heath is every inch a performer, and deserves a whole lot of credit. Every move, every note, and every action was calculated to please, and did, in each event. She sang four songs, and could have sung all night, had she desired.

D. S. B.

### WINTER GARDEN

Taflan and Newell opened the show and presented "A Chink Episode." The boys, both in Chinese costume, and in a special set in "one," opened with a song and dance, and then played a selection on the clarinet and one string fiddle. A single dance by one of the boys was put over in good fashion and they closed with some good fast and clever work on horizontal bars in full stage.

Frank Jerome opened with a dance that went nicely. His stalling with the one string violin and talk got him very little, but his final dance in which he displayed some good Russian dancing, acrobatic work and head dive, was well received. Two bows let him get away.

Frederick Santley and his Melody Girls, came next. Opening with a prologue, Santley is introduced by one of the girls, and he in turn introduces the remainder of the company. Three of the girls play pianos and play them well. Santley sings and dances several numbers. His drunk bit is cleverly done, and the old fashioned number is well staged. Santley is a rather clever chap with good personality. In the company are, Frances Vernon, Midge Morrison, Marie Reed, Nell Wood and Wynne Gibson, all play well.

Ryan and Lee, who have recently played this house, fed the audience with plenty of laughs from the moment they started, and they finished to some solid applause. Their talk is exceptionally humorous and they know how to put it over and get the value of it. They scored.

The Hanneford Family closed the first half of the program. This is one of the best circus acts the writer has reviewed in many a day. Their equestrian work is wonderfully executed, each of the riders doing their bit to a nicety, particularly "Poodles" Hanneford. This fellow is a clever pantomime comic; he is even funny to look at, and he certainly knows how to ride a horse. The others in the act do what is assigned them well, but "Poodles" holds the act up. Closing the first half, the act took two encores. It will go over any place.

Conchita Piquer, opened intermission. She was billed as "The Talk of New York," and a "Celebrated Spanish Comedienne." This lady opened with a Spanish flower song, which she sang in Spanish, garbed in male attire. It brought very little applause. After a stage wait, during which the orchestra played a popular number, she came back in a neat dress and did another Spanish number with a bit of a dance. Then the lady walked off and failed to return.

Masters and Kraft Revue, followed. They offered "On With the Dance," and are assisted by Bobby Dale, Renee Braham, Elsie LaMont and Grace Masters. The act is a legomania satire, that is put together in good style. The major portion of the singing is done by Miss Braham and she does it well. They pleased.

Aleen Bronson, in a comedy skit in "one" entitled "Late Again," is assisted by Helen Hemingway. The act contains a good share of bright talk that brought forth plenty of laughter. Miss Bronson is a real good comedienne and Miss Hemingway is an able straight woman. They took several bows at the finish.

Bob Nelson held down the next to closing spot in great shape. He is accompanied by Herbert Hewson at the piano. Nelson sang several popular character and comedy numbers in a manner that he alone possesses and he stopped the show.

General Pisano and Co. closed the show. He is assisted by a stunning looking woman, in male attire. After a pretty scenic display he did some remarkable sharp shooting that more than pleased, taking three legitimate bows.

S. H. M.

### COLONIAL

Kramer and Zarrell opened the bill in their strong man act, billed as the "Idols of Rome." The turn was presented neatly and the final stunt of leaping over two chairs to the waiting arms of his partner gave the act a big hand finish.

Elsie Clark and Nelson Story, came next in an act billed as "Songs." This act ordinarily was not strong enough for this house but, as was mentioned before, the audience was a good one, and as a result they took a surprising amount of applause. The act could be strengthened with the man doing a little more than playing on the piano and xylophone. The latter instrument when played was the weakest part of the act and noticeably weak on this bill because of the act being closely followed by the Friscoe turn. Took three bows.

Langford and Frederick, in the next spot, put over as good a talking turn as could be desired. The man in the act is unusually clever and handled himself in a production fashion. The woman could be a little stronger, but even so the turn is a big time one. Took two bows.

Glenn and Jenkins, in "Working for the Railroad," started the ball rolling in a comedy way. They have hit upon a good idea in the way of an act in cork and this coupled with the ability of one of them to handle a harmonica, puts it in line as a "laugh-getter." A dance finish in which the pair used mops was laughingly clever. Took three bows.

Giuran and Marguerite, in their dancing act, closed the first half of the bill.

This clever couple, recently in a big musical production, are a welcome addition to vaudeville. Their dancing is beautiful, artistically presented and the whole act is a delight to the eye. They scored one of the big hits of the show and were enthusiastically applauded long after the curtain descended.

Signor Friscoe opened the last half of the bill. Friscoe has been doing this same act for quite a long time, and a description of the turn has been printed in these columns many times. Suffice to say that he carries the same number of "plants" as of old and is also using the sure fire bit with the talking machine. His plants help him get the laughs while his playing on the xylophone puts the turn over from the music angle.

Little Billy came next. As a friend of the women in the audience this little fellow can tie up any bill he has a mind to. At the opening he had them guessing and the audience figured all through his first number that he was a little girl. His next number, that of a little East Side waif, left them further in doubt, for now they didn't know which he was, but at any rate it was generally conceded that he was young. His finish number, when he came on in a tuxedo and did a buck dance routine that would stall a bigger chap, carried the house.

The Watson Sisters, Fanny and Kitty, came next and if the audience wanted to be entertained they got it in this act. Fanny's opening get-up (a riding habit) would bring a smile on the face of a Boston bull pup. From the time the sisters came on the stage they kept the audience in a spasm of laughs and for a finish to add a touch of pathos to the act they brought their mother on the stage and had the old lady sing "My Wild Irish Rose." The redeeming feature of this pair of "old timers" is that they have kept apace with the times. Here and there they have retained some of their old and funniest bits but on the whole the act is composed of new material.

Steve Mulroy and Nellie McNeece closed the show with their act entitled "Dancers on Rollers." The worth of this turn could not be determined, as the audience who had come to be entertained had had their fill and were starting for their homes long before the last act was over.

E. H.



# VAUDEVILLE

## AMERICAN ROOF

(First Half)

Dan Valerio and Co., two women and a man, opened the show. Their offering consists of various feats on a tight wire. The three work fast, and started the show off with speed.

Dave and Tressa, a colored man and woman, opened with a good fast song and dance, which was immediately followed with a tap dance, that met with favor. A single acrobatic dance by the man was sent over for its full value, and they closed with a double dance to a good share of applause.

Kneeland and Powers were number three. The act opened with the woman playing a short selection on the violin. The man enters, and a bit of dialogue is indulged in that does not mean very much. This is followed by a single number by the man, who has a fair voice. More dialogue, and the woman plays another selection on the violin. She is a very good violinist, and her playing of the instrument registered. Some more numbers and songs, and they closed with a double song. The act as it stands is a typical small time offering.

Lubin and Lewis, two men, one doing blackface and the other using a brown makeup, have a good line of cross-fire talk, that they put over in good style. The straight man knows how to feed a comic, and the comic put his wooden shoe dance across for all it was worth. This is a rattling good act that can hold its own on any bill.

Vlasta Maslova and Company closed the first half of the show. The act is an evolution of dances, wherein several styles of dancing are introduced, including Oriental, Spanish, Gypsy and toe dances, closing with a jazz dance by the entire company. Several single dances are also presented. The act is made up of four women and two men, with a personal musical director working in the pit. The costuming, light effects, and scenery are very pretty, and the various dances are well done. The act in its present shape is a good flash for the three-a-day, but with a bit of working on it can be turned into a big time act. It did well here.

Rita Shirley opened intermission. She started off with a special number, explaining that she was one of the former Shirley Sisters act, which led her into a popular number. Making a change of wardrobe before the audience, she sang a kid number which was followed by another change in view of the spectators, which brought her back with a popular comedy song.

John Jess and Co., in a comedy playlet entitled "A Family Feud," were the comedy bit of the bill. The story deals with two old tads who are bitter enemies due to politics. Their son and daughter run off and get married. The boy's father comes into the girl's home and tells her father he has heard of the marriage, and after a heated argument the two old fellows make up and all is well. Jess is a decidedly clever performer, and he is ably assisted by another man and two women. The act is a good laughing vehicle, that should not miss on any bill. It went over big at this house.

Chody and Dot Jennings handled the next to closing spot in good shape. They are assisted by a female pianist. They opened with a special number, followed by a bit of talk that led to a double number sang in harmony. A single by the man gave the woman chance to make a change of wardrobe, and she sang a number. A Frisco impersonation by the man followed and they closed with a double number. The act stopped the show cold. It is a big time act all the way through.

Kennedy and Nelson, with their comedy acrobatic offering, closed the show. Both work hard and their efforts were appreciated by a good share of applause.

S. H. M.

## 81ST STREET

The Three Danoise Sisters, an acrobatic trio, opened the bill and held the attention of the house throughout their act. The stunts done are well executed and attractive, not from a point of difficulty, but rather from the neatness and the adaptability shown by the girls to accomplish their work in a showmanlike way. The three, two of which were blonde, the other a brunette, all have pleasing appearances, and have enough personality to enable them to get by anywhere.

Al Haig and Earl Lavere, billed as "Two Friends Who Can't Get Along," pleased, and held down, with ease, the number two position. Lavere plays a good piano accordeon, while Haig demonstrates his whistling ability. Lavere put across, in good style, a talk on tobacco, telling of his experiences at a "Tobacco Banquet," using the names of the different kinds of tobacco used for various purposes. While the boys have good looks, they appeared ghastly under the glare of the spotlight, because of the fact that they used no make-up. This tends to detract from the value of the act. A little make-up used, because the spotlight is called into play, would improve the appearance of both, and add to the ability of the two to put over their material.

In the number three spot was a sketch, entitled "Thank You, Doctor," a five people act, four of which were mentioned in the program, while the fifth, for some reason, was omitted. Every part is a good one, however. The story is of a pearl robbery. A woman tells a noted brain specialist that her brother is crazy because he thinks he is a jeweler who has lost a string of pearls. In reality, the woman pretends that the real jewel salesman is her brother, and nearly escapes with a necklace valued at \$200,000. But because of the quick wit of a plainclothes detective, the woman is apprehended. A great comedy act, with a surprise finish.

Harry Norwood and Alpha Hall continue to stop shows, and this performance was no exception. They tied it up in a knot. There is little or no "business" in the act, for it is mainly all talk. However, the talk is done so neatly, and the laughs are so numerous and consecutive, that the audience responded with a hand that threw the house into an uproar. Both actors are real performers, and did their work in a wonderfully natural manner.

Ruth Royce, the "comedienne of syncopation," sang seven songs before the audience would allow her to leave the stage for good. Among the various numbers were "Atta Baby," "Ain't It the Truth," a special comedy song with an almighty punch; "Hello Prosperity," a business boosting song, for which she was awarded a show-stopping round of applause; "Oogie Oogie Wah Wah," an Eskimo folk song, and several others. One song, especially, "I Got It, You'll Get It, Just the Same As Me," was a corker, and while it smirked of the risqué, the manner in which Miss Royce did it would not suggest anything out of the way. All in all, this little comedienne was the big sensation of the evening, while Norwood and Hall ran a mighty close second.

"Shadowland," a beautiful dance novelty, was really appreciated in this house, which boasts of a thinking public. The very novelty of the idea, and the fine art of carrying it out, was great. The dances, for the most part, took place behind a white screen, similar to a motion picture sheet. Among other things the dancers, by the lighting effects, blew bubbles, which swelled to an immense size, then burst, creating a weird effect. One girl, representing the statue of life, held her position, in which she resembled the Statue of Liberty, throughout the entire act, and was awarded a triumphant hand at the conclusion. A fine feature act.

D. S. B.

## PALACE

(Chicago)

It was just a case of a little unheralded single woman taking the full honors of the Palace Music Hall on Monday. Mary Haynes, occupying a rather difficult position and following a songbird of her own caliber, scored tremendously, and, after bowing nine times, was forced into a speech.

Miss Haynes offered a repertoire of comedy songs which bubble with wholesome wit and are masterpieces. Her encore, "I'm the Woman That's Known As Lou," was the cause of her speech. She was just a great, big deserving success.

Burt and Florence Mayo opened with a speedy display on a double trapeze which cropped things off nicely.

Pearl Frank, with a finely cultured voice, found instant favor, and sport.

Walter Tewnan and Company offered a well-written comedy vehicle entitled, "Profiteering," which supplied numerous laughs, and held intense interest. Tewnan was capably supported.

Mary Haynes followed this position on the bill.

Dugan and Raymond scattered laughter to the four corners of the Palace with their refined "hokum." The two are both clever and handle their parts splendidly. They proved an enjoyable pair.

George MacFarlane and his cultured voice proved a double treat. MacFarlane sang six numbers, and still the audience clamored for more.

The Cansinos offered three fast dances, which registered distinctly.

Rockwell and Fox, with their nutty antics and a rapid bit of talk, held the Jonah spot down like experts, and did splendidly.

Sylvia Loyal closed, with her dogs and birds. The act, which was well done, and deserving of credit, made an eye-catching finish.

H. F. R.

## APOLLO

(Chicago)

Peggy Marsh is entitled to the credit of packing the Shubert Apollo on Monday night. A sell out was registered as early as eight o'clock.

Horton and La Triska opened, with the man working as clown and the girl as a mechanical doll. The girl is exceedingly clever with her impersonation. The act is well arranged and made a neat opener.

Mullen and Corelli supplied a number of laughs with their comedy acrobatics and talk. The boys work fast and get over to appreciative returns.

Rial and Lindstrom offered a novelty Roman ring bit, with a cleverly arranged series of tricks.

The White Way Trio registered soundly with harmony singing, intermingled with a bit of comedy.

Peggy Marsh, with the assistance of Buster Johnson and a jazz band offered parlor dancing, concluding with some fast work in an apache dance. Miss Marsh proved an exceptional success from the start of her offering and the audience appreciated her every move.

A. Robins opened the second portion, with his human band work, imitating all sorts of instruments cleverly.

Clark and McCullough and their chuckles of 1921, closed with a lively re-Enjoyable comedy and exceptionally vue which contained speedy dancing.

The offering held the entire house until the closing and entertained them thoroughly.

H. F. R.

## CARRELL BOOKING THE GRAND

CHICAGO, Ill., March 13.—The Carrell Circuit has secured the bookings of the Grand Theatre in Alton, Ill., and will send its first vaudeville show into the house March 15th. The theatre was formerly booked by the Chicago office of the Shubert Circuit.

## NEW ACTS

### THE LOVE NEST

Theatre—58th Street.  
Style—Sketch with music.  
Time—Twenty minutes.  
Setting—Special.

Why the love nest was selected as the name for this act cannot be imagined by the writer. Produced by William Brandell it offers less in the way of entertainment than anything seen by this writer in some time. The act opens in "one" with the juvenile and the leading lady in which he proposes and tells her he owns a pretty bungalow. She accepts him, and makes known her intention of moving right into the house.

Not having a bungalow the man appeals to his friend, a real estate salesman who helps him out by turning over a bungalow belonging to a wealthy family who are expected to return soon. The scene then jumps to the "cyc." in "four" with the arrival of the leading lady and four of her girl friends at the bungalow.

The girls apparently do nothing more than display the latest in ladies pajamas. The real estate agent who does the light comedy is anything but funny and his material is very bad. Considerable money appears to have been spent on this turn. The scenery and costumes are very good, but the book and principal people with the exception of the leading lady are weak.

E. H.

### AL. H. WHITE & CO.

Theatre—125th Street.  
Style—Sketch.  
Time—Fifteen minutes.  
Setting—Interior.

This is a comedy dramatic playlet entitled "Appearances," with two men and one woman. At the opening an old Hebrew enters with his daughter, who has just returned from college. She tells her father that she has a sweetheart whom she is about to marry, but that she has been afraid to bring him to her home as it does not come up to his social standing, and she has therefore told him that her father is out of town on a trip, and will not return for some time. The father asked if she is ashamed of him because he is old-fashioned and she answers in the affirmative. At her exit, the father calls up her sweetheart on the phone, and asks him to come to see him. The young man enters and the father explains the situation to him. There is quite a bit of dialogue between the two men, and the younger man asks the father to go away, as he could not introduce him into his society. Just as the father agrees to do this the girl reappears and decides to break her engagement to the young man saying she overheard the conversation but he tells her that he saw her coming from the window, and spoke to her father in that manner in order to bring her to her senses.

There is quite a bit of good comedy throughout the act. White plays the character of the Hebrew well, but his support is rather weak.

S. H. M.

### NOVEL AD AT 81st STREET

A rather unusual advertisement for the act, "Shadowland," playing this week at the Keith's 81st Street Theatre. Manager Lewis has placed a large box, with a sheet covering the front of it. In this, the young model in the act, who poses throughout the entire running time of the offering, stands in one position, and, with a strong light in back of her, presents a silhouette study in the nude.



# VAUDEVILLE

## KEENEY'S

(Last Half)

The Clark Sisters and James opened the seven-act bill for the last half of the week at this house. The act is primarily a rough-house act, in which the two girls, neither of whom have much personality, continually wage a fierce battle, fistically and verbally. James, the man, did some high jumping, with variations, such as kicking a tin plate several feet over his head. But he was noisy and put over his lines badly.

Carr and Brown, man and woman, in an amusing little skit, concerned with a "waiting party at the church," pleased. The man and girl discover each other to be waiting for their respective mates, who do not show up. As a result the two who are waiting talk it over and decide to try matrimonial bliss themselves. The offering was amusingly put together and had no difficulty in getting over.

Corse Payton, the stock actor, and his company consisting of two men and a woman, were good. The story of the act had to do with a "hop" filled brother of the girl, and brother-in-law of the man, and a plainclothes man. It is discovered that the brother has a diamond necklace which has been stolen and which the detective is seeking. This brother is arrested, after his brother-in-law has taken it from him, and is released on the return of the necklace to the law. An interesting scene is shown when the arm of the law tries to "frame" the innocent parties, but has a dose of morphine shot into his arm and falls asleep. This concludes the act, when the two innocent parties have effected their escape.

Craig and Holtsworth, two men, had little difficulty in getting over, after they had opened, and waked up the audience. Holtsworth plays a fine saxophone and got away well, while Craig was on the job with his violin and his impersonations of various dancers. Got away well.

"The Whirl of Mirth," a humorous musical offering, was good and the performers were awarded a good hand on the closing. The opening chorus was bad, as the singers were not together, but after the first number the talk and songs were better. There are four girls in the act and two men, one of whom is a great comedian; the other simply feeds him lines. There are a couple of unfortunate remarks in this sketch that are a little too raw, but notwithstanding, the act stopped the show.

Ash and Hyams, a straight man and a "jew" comedian, were pleasingly funny, but put across some lines that were rotten. These occurred in a song entitled "What'd You Know About That." Both participants have a nasty way of putting over this song, which is distinctly putrid. Other than that, the lines were good and got across. This team does not have to resort to filth for the comedy, yet they do it.

Torino, an exceedingly clever juggler, when compared with most of the attempts now current, did not get his full share of the applause, as he deserved. His stunts are fine and much credit is warranted. After lighting a match on a flying matchbox, which had been thrown in the air, he caught a letter in a pair of shears, cutting off the margin of the envelope. Following this, he wrote an answer, threw the letter in the air, caught it in the envelope as it came down, and after sealing it deftly threw it into a mail box through an opening that was very small. He then manipulated a gold coin on the top of a Chinese parasol, and made it turn, as in a waltz, to the music. A great routine of stunts which were well performed.

D. S. B.

## 23rd STREET

(Last Half)

Oakes and DeLour opened the show at this house last half of the week. In their dancing fantasia, which is entitled "Bygone Days," the couple are assisted by a male pianist, who introduces their dances in song. Both Mr. Oakes and Miss DeLour are decidedly clever dancers. Oakes' Russian dancing is executed in a masterful manner, and the double dance introducing whirlwind and acrobatic work was well done. The scenery and wardrobe is pretty to look upon. The act did well here.

Andres and Cotter opened with some talk. The woman does a Swede and the man does straight. The talk does not amount to much, but the woman plays the character well.

Charles and Sadie McDonald presented a sketch, "The Chief of Police." This is a satire based on present-day society. It is acted well and met with favor here. The act should please in the big time houses.

Jimmy Carr and Company came next. This is a jazz band offering that uses a special set in "two." Carr sings a few numbers accompanied by the band, and he also plays a saxophone in good fashion. The act stopped the show at this house. Carr works real hard, but let us suggest that he get away from that Tolson manner of putting a "mammy" song over.

William Hallen had no trouble in getting started. He is in a class by himself. His monologue is full of laughs and he knows how to sell his material. He works fast and knows just how to make his points score. Closing with a comedy song, he stopped the show for several minutes.

Harry and Tom Linton Revue closed the show. The act uses a special set in full stage representing the Arctic regions. The comedy in the act is based on "The Ghost in the Pavement" hit and is held up by the Lintons. There are five women in the act, who all do specialties. It was well received here, and should get over well in the three-day houses.

S. H. M.

## REGENT

(Last Half)

Van and Belle opened the show at this house for the last half of the week. Both man and woman are adepts in the art of juggling and manipulating the Indian clubs, and scored well, even in the opening spot, a tough point in this bill. There were triple throws, finishing up with six clubs in the underhand, and the overhand throw, backwards. This, a novelty, pleased especially. Following this the girl and man got some comedy out of six straw hats which were thrown into the audience, returning to the hands of the performers just as someone was about to grab them. The act muffed a couple of tricks, but whizzed through, unmindful, until, at the finish of the turn, they were going at breakneck speed.

William Sisto had a good time while he was on the stage and amused the house. Sisto played upon his evident ignorance of the English language and got a lot of humor out of his mistakes. The act is great for laughs, as was shown at this performance. Following his talk, Sisto produced a harmonica and started playing some Irish ditties on it. This got the crowd, and from that time on it was easy sailing. After employing a rubber tubing as a mouth-piece, he got several fitters, and quite a bit of music out of the instrument. He closed the act with the balancing of six harmonicas on his nose and upper lip, and dropping them, one at a time, on his lip, then into his mouth.

Paul Cunningham and Florie Bennett were good, and pleased. There are several jokes that might be termed, vernacularly speaking, wise cracks, and ones which were risqué. Cunningham and Bennett do not need to resort to these to get them across. For the closing, the man sang his two latest song hits, which were received with much applause.

Roland Kelly and Company, in a circus act, were great from a point of comedy. The English comic was good, and upon entering the lion's den, after fighting several seconds with the lion, who was an aspiring stage hand impersonating a wild jungle king, he ceased to be funny. A girl in the stage box, who screamed at the conclusion of the act, when the lion started to enter the box, was good—in her scream. A good laugh exit.

Frank and Joe Wilson, the two coppers, in their trials and troubles, were fair enough. The songs, sung in a high tenor, were pleasing as to melody, yet unintelligible as concerned with the lyrics. For the closing the two sang the Yiddish version of "Yoo-Hoo," a current popular piece.

Brown and Weston, two girl dancers, assisted by an unbilled pianist, had difficulty in holding their position of closing the bill. They are two clever little dancers and did their work well. The pianist is using a steal which the act of Braun and Brower used last week—that of imitating an orchestra in a restaurant, which played music suitable for the meals. When the man received the dinner check, the orchestra played the Funeral March, etc. Both girls, however, were neatly dressed and were accomplished dancers. They took five bows for the close.

## FIFTH AVE.

(Last Half)

Roma Duo opened the show with their dance offering. The couple open with a skate dance, which is followed by a single routine of Russian dancing by the man, and they close with a double Russian acrobatic dance. Opening the show, they took three bows. They have an act that should hold down the opening spot on any bill.

Officer Hyman opened with a special song in which he explained that he was a "vaudeville cop." Following this, he did some talk on topics of the day, then sang a few popular numbers, and got away to a fair hand. He has a small time act that will get over in the three-day houses.

Orrin and Caverly, after displaying their drop in "one," with a lot of funny advertisements printed on it, went into a good line of cross-fire talk that brought them some laughs. Several parodies were used for a finish, and the team did fairly well.

Bothwell Browne, and the Browne Sisters and company came next. The act opened with a fashion parade, in which some classy gowns were displayed. A specialty by the Browne Sisters, who played piano accordions, went over big, and a dance called "The Dance of Jealousy," contributed by Bothwell, met with favor. The act at present is a good flash, but will have to be worked on diligently before it will be acceptable on the big time.

Bronson and Edwards started off with a laugh, and kept on getting them until the act finished. These two men have a lot of good humor and they out it over. Their finish reminded the writer of the old Bailey and Austin act. They got away to three curtains.

Kane and Herman replaced Lee and Ollie Walters, who were billed but did not appear. These two boys, with their comedy talk that is well routine, had not the least trouble in stopping the show.

Margaret Young, assisted by a pianist, was next to closing and sang several popular songs in good style. Miss Young stopped the show, even after granting encores.

Four American Aces, with some clever, acrobatic work, closed to a good share of applause.

S. H. M.

Bob Dare will open his new four people dramatic act in New York shortly.

## 58TH STREET

(Last Half)

The bill at this house for the last half is more or less sketch heavy, with two long vehicles that wear on an audience.

Pelt and Zimmer opened the bill to a lively hand with their juggling turn that produced many laughs towards the finish where the audience throw the apples at the comedian. This is one of the old style acts and has been seen at this house hundreds of times in various ways, but is always good for a laugh. Took two bows.

Carmen Eccelle, formerly of the team of Payton and Eccelle, came next in a "single" act that offered a lot in variety but did not appear strong enough for even this house. She does everything and by that we include violin playing, singing and dancing, but does none of these things well enough to feature. A slide before one of her numbers stated she would sing a certain number with the help of the orchestra—this orchestra in particular has fallen down on better acts than hers, so she shouldn't feel disappointed. Her final encore number she forced and left the stage with very little applause to reward her for her efforts.

Maggie LeClaire and Company, the company consisting of a younger man and woman, came next in a sketch that offered wonderful possibilities for Miss LeClaire's "Biddy" character, but her support was so poor that many of her laughs were lost. She took three bows.

Bert Fitzgibbon and his brother in the next position were the laugh hits of the bill. Fitzgibbon's type of act is a bit thing in this house, and his every gag and laugh registered. Assisted by a singer, the nut comedian put the finish over for a big hand and had to come out with a bit as an encore.

Dick Thomas and Players in the next spot offered a comedy sketch that brought many laughs, but was too long. This act runs thirty minutes and could stand to have ten minutes cut from its running time to speed it up. The idea has possibilities, but they are too long drawn and fully ten minutes are wasted before the actual comedy begins.

Williams and Taylor closed the bill with a dancing act the like of which hasn't been seen in this house in many moons. This house takes strongly to this type of an act, and the worst thing they could do to it was to make it follow the thirty minute sketch. In spite of this the act forced them to hold up the feature picture to allow for four bows. The length of time given to the two sketches cut the size of the bill down to six acts instead of seven. The booking of this house for the past two months has been very bad and any number of such arrangements in the bills have come up in the past six months.

E. H.

## STATE

(Last Half)

With George Beban on the bill with a combination film and vaudeville act that runs one hour and twenty minutes, this house has been packing them in all week. As a box office attraction, the Italian comedian and his troupe has proven the biggest thing in the history of the house.

The Three Belmonts opened the bill. With a novelty hoop act that was neatly dressed and a flare finish with Japanese tops that illuminated themselves, they put over at least one thrill for the evening a thrill to this class Broadway audience means considerable. Took three bows.

Allen and Moore came next, in a cute little boy and girl turn that fit nicely into the routine of the rest of the bill. Took three bows.

Elsie White followed. Miss White was a hold-over from the first half and has supplied herself with a pianist. For the first half of the week she worked alone. She will be remembered for her appearances last year on the big time. Her appearance at this theatre came somewhat as a surprise to the writer, but despite the largeness of the house she proved that she was a "big timer" by tying up the show with her songs.

Will Stanton on the next spot, with his Leon Ferol type of comedy, registered fair and would have gone stronger except that his people failed to realize the size of the theatre and did not speak loud enough to be heard.

George Beban and Company, in the next position, stopped the show as thoroughly as any show in this theatre has ever been stopped. As a rule the audiences in this house are not very demonstrative, but they cut loose on this occasion and would not let the show go on until Beban came out and told them how much he liked them.

Jennings and Mazier in the next spot had the hardest position on the bill. They had to open cold, following the last part of the Beban film, and it was not until their act was half over that the audience had dried their eyes, wet with tears from the Beban drama. On their last two song numbers the pair of blackface artists managed to pull the audience out of it and left the stage to a good hand.

"Around the Clock," a seven people revue closing the show, offered a nice routine of numbers and a collection of pretty girls. One of the girls, the one who imitated Sally, was unusually clever, putting over a song in great style and a routine of dancing that would do credit to any performer. She could very easily put over a neat "single." Act took three curtains.

E. H.

Pauline Bent and Rosalie Claire, a new sister act, will be produced by Arthur Lyons shortly, and will play around New York.

## JEFFERSON

(Last Half)

Mulvey and McNeer, "Dancers on Rollers," opened the bill with a fast and safful exhibition of fancy skating, doing some steps as well as other stunts.

Rudell and Donegan, man and girl, filled the second spot with a good collection of songs, dances and comedy. They worked smoothly and were entertaining throughout.

Meehan's Canines were third on the bill, the different dogs somersaulting and doing their difficult stunts. The greyhounds, of which there were seven or eight, gave an exhibition of high scaling, starting from a platform that must have made it harder for them to jump over the obstacle.

"The Love Bungalow," with Jack West, plus another man and five girls, proved to be a fair sort of comedy act, musical as well. The comedian did well, and the girls were evidently chosen for other qualities rather than because they were of the same size. They sing unusually well and are pretty and graceful. The light plot running through the piece concerns a newly-wed couple and the wife's friends who are staying with her at a bungalow loaned to them while the owner was away.

J. K. Watson, monologist, had an easy time of it, for he delivered just the kind of material this house wants. His "Abe Kalibb" style of stuff, plus the involved story of Biblical characters and others went over well, as did his song with which he closed.

Hazel Greene and Company, the company consisting of a five-piece jazz band whom she introduced as her "fashion plate band," provided some pleasing entertainment, Miss Greene singing several songs in good voice and the band playing their selections in a neat and accomplished manner. The band also had a chance to shine individually, as they each played a solo, with the spotlight. Miss Greene's songs all went over well, and she chimed in at the finale, playing a cernet in a high key.

Ed Lee Wrothe and Owen Martin, assisted by an unbilled man, held down the next to closing spot with their clever skit, concerning a wise guy janitor, a tout and his accomplice. The dialogue contains numerous laughs and the act runs along without a hitch, never dragging.

Jean and White closed the show with an excellent routine of dances, well arranged and executed.

M. H. S.

## AUDITORIUM BILL SWITCHED

QUEBEC, Can., March 13.—The vaudeville bill at the Auditorium Theatre here on the week of March 20 has been cancelled to make room for a local attraction booked into the house earlier in the fall. Acts booked from the Keith office to appear in this theatre on that date have been transferred to other Canadian theatres.

## FOUR ACTS START

The Paul Gerard Smith Studios opened four new acts last week. They were: Paul Morton and Naomi Glass, in "F. O. B."; Bert Gardiner and Mary Bailey in "Apple Sauce"; Jimmie Shearer and Constance Almy in "Joy, Happiness and Cheer"; and Bert and Minerva Wainwright in the "Rightweights."

## ACTS CONTRACT EXTENDED

The contract held by Permane and Shelly, to tour the Shubert Vaudeville Circuit, expired last Saturday night and the act was notified that their contract had been extended for ten more weeks. This is one of the few acts whose contracts were extended after the time of expiration.

## NEW POLICY FOR IMPERIAL

MONTREAL, Can., March 13.—The Imperial Theatre of this city changes its policy from "two a day" to six acts continuous vaudeville this week. John Alden, formerly a theatre manager of Jersey City, has been appointed assistant to H. W. Conover, manager of the house.

## BESSIE BARRISCALE FOR VAUDE.

Bessie Barriscale who left the films to appear in the play, "The Skirt" which had a short and disastrous season recently, is going into vaudeville in a sketch called "The Right Girl." Howard Hickman is the author of the act and will appear in it with Miss Barriscale.

## SCOTT GOES TO PALACE

William Scott, formerly treasurer of the Colonial Theatre, has been transferred to the Palace. Harry Coffee is taking his place at the Colonial.



# VAUDEVILLE

## EMILIE LEA & CO.

Theatre—Alhambra.  
Style—Dancing.  
Time—Seventeen minutes.  
Setting—In "three" (cycs).

"Rehearsing for Vaudeville," is the title of Miss Lea's new act in which she is assisted by Sam Kaufman at the piano, and Gil Squires, who closed recently with Beth Beri. Miss Lea, who is well known in theatrical circles, was last seen in a musical production. The offering is a sort of intimate vehicle, running smoothly, and never dragging a moment for the trio worked skillfully, yet with no apparent effort. Miss Lea's voice is excellent and her back and side-back kicks are most extraordinary, and in addition to being naturally graceful, her ~~same~~ always present, is bright and pleasing and her personality ingratiating.

The curtain rose to unusually good introductory music, Mr. Kaufman being discovered at the piano. Squires entered soon after, and they talked about themselves, each declaring that he was more important to the act than the other, and arguing for a moment or two until Miss Lea entered and told them that they were both needed in the act. The talk was light, fast and in a humorous vein. She sang a song, doing a few steps afterwards, the lighting effects being well done.

The next bit was a double, Miss Lea and Squires dancing a waltz, with many acrobatic features, executed in an easy and pretty manner. Squires did a single next, with a false start and some words with Kaufman, and going to the wings as he asked for the real introduction by the musicians. Coming out again, he exhibited a nimble pair of limbs, getting off the floor with ease, showing some high kicks, as well as many eccentric steps.

After a change of costume, Miss Lea treated the audience to a series of real high kicks, back and side-back kicks that were marvelous, and seemingly possible only by one who was double jointed. At such work, she is truly wonderful and hardly with a peer.

A medley of popular and other tunes by Kaufman at the piano preceded the finale, done by Miss Lea and Squires. Miss Lea wore a costume of silver cloth trimmed with jewels, and of the Harem boudoir order. They danced well together, their steps and high kicks displaying excellent team work, and done in a way that brought the act to a very successful close.

The act on the whole is a delightful one of its kind for the dancing was artistic and the other material had just the right amount of comedy and was not overdone. Big time vaudeville houses could certainly stand more dancing acts of this calibre. M. H. S.

## TOWER AND DARRELL

Theatre—23rd Street.  
Style—Songs and Talk.  
Time—Twelve minutes.  
Setting—In "one."

This is a man and woman, and both do eccentric comedy throughout the act. They open with a fast number that leads them into a burlesque dance, that is good for laughs. The man exits, and the woman does a short monologue that gives way to a comedy song, which she delivers in good fashion. At the finish of the number the man comes back and they do a routine of slap-stick comedy that they put over. Following this they go into a comedy song for a finish.

Both are very clever people, that know how to put their material over. The woman works very much on the style of Emily Darrell, while the man does not lose the character he is playing at any time during the act. The act is a good one for better class bills. S. H. M.

## NEW ACTS AND REAPPEARANCES

### BILLY KELLY & CO.

Theatre—58th Street.  
Style—Sketch with music.  
Time—Twenty three minutes.  
Setting—Special.

This is a five people sketch, the cast consisting of three women and two men. The idea is based principally on the much discussed school for motion picture acting. The turn opens in "Three" with a farm setting. The young man (Mr. Kelly) is discovered on stage as a young farmer when his sweetheart enters and tells him she is leaving for the city to become a movie star. The next scene is in "one" and is the exterior of a motion picture studio. In this scene, the plot of the fake movie director and his sweetheart is planted before the entrance of Kelly who tells the alleged film man that he seeks employment as a picture actor. He gets the job for five hundred dollars.

The scene then jumps to "full" showing the exterior of a country house. It is here that the picture is to be taken and it is in this scene that most of the real comedy is put over. A prop cow and a fake scenario get many laughs. It is at this place that Kelly meets his sweetheart, and most of the burlesque scenes take place between the two. Before the finish, the other girl gets a call to conscience that forces her to return Kelly's money, this is done unknown to the director. The final punch comes when the director discovers that he has no longer got the five hundred.

The sketch is very funny and the people in it are able. Ann Duane, Margie Evans, Zella Rambeau and Frank Ross make up the cast. It has all the earmarks of a successful big time sketch, but is a trifle too long. Three minutes taken off the time would improve its possibilities to a large extent. E. H.

### FRANKIE HEATH

Theatre—Colonial.  
Style—Character songs.  
Time—Seventeen minutes.  
Setting—"Three."

Miss Heath, in a portrayal of character songs, has in her act an offering that is one of those rare affairs that will go over equally big in a small or big time house.

In addition to herself, and an admirable routine of song material, she has in her pianist an assistant who does more than just play an accompaniment. She opens her turn with a number based on the Gold Digger and this shallow little person's attempt to relieve an aged admirer of five thousand for a new fur coat. The sting of this character is taken from it later when it shows that she really wanted the money to save her baby's life.

Her next number is based on a "Girl Who Hates Herself." The lyrics of this song are unusually good and it is in this spot that the pianist gets in his work as a pantomimist. The next number Miss Heath does is probably the poorest of the entire act as she does not speak loud enough to be heard at any distance.

The closing number is based on Gratitude. This is more or less a coon-shouting number and is just a trifle too coarse for Miss Heath's personality, still she does it well and in it proves her versatility.

As a variety stage offering it is first class and is handled by artists and is strong enough to make a big time feature of. E. H.

Alice Turner, in a new act entitled "A Little Bit of Everything" opens this week.

### WILLIAMS AND TAYLOR

Theatre—Colonial.  
Style—Dancing.  
Time—Fourteen minutes.  
Setting—Street in "one."

This two man colored team of dancers open their act cleanly with triple soft shoe tap steps. They then go into a few minutes of talk consisting of four or five well told gags. Following this they do two minutes of competitive triple break steps and work it up to a point of getting good hands. The comedian of the pair remains on the stage for a comedy number of the minstrel variety. With the return of the partner they do more competitive steps in soft shoe and shuffle and finishing to a fast "drag-away."

The act is well dressed with both appearing in tuxedos. The comedian of the pair works in black cork with the other man doing straight. They have every appearance of experienced showman and manage to work the turn up to a sure fire finish. It is an ideal big time two spot act being one of those things that will get applause from any kind of an audience. E. H.

### LINDSAY AND MASON

Theatre—58th Street.  
Style—Singing and talking.  
Time—Ten minutes.  
Setting—Special drop.

This is one of those man and woman turns that have coupled various things together in order to produce an act and after having done all this they have little to boast about. The act opens with the man and woman entering arguing. After a few seconds of meaningless talk, they sing a pop number. The woman then exits and leaves the stage to her partner who, after a lot of unnecessary preliminary explanation, proceeds to balance himself atop of six cigar boxes piled end to end on top of a table. For this trick which means little to the act, he wastes three minutes. The woman returns in a change of costume and the pair to a soft shoe routine.

Following this, the woman then does a pop number in a fair voice. As a finish they do another dance routine.

This is not a big time offering. With the material and method of putting it over the best they should expect is a fair spot on a small time bill. E. H.

### MILTON POLLOCK AND CO.

Theatre—City.  
Style—Sketch.  
Time—Eighteen minutes.  
Setting—In "full."

A rather draggy sketch, which nevertheless pleased this house, is the act of Pollock and Company. The plot, which is facetious, is concerned with the story of a young man desirous of marrying the "pickle king's" daughter. As he has no prospects, the daughter pleads with her father, who has given her \$100,000 worth of stock in the company, for a job for the youngster, fresh from college. The father gives him a three month's trial, and a check for \$20,000 to invest as he sees fit, so the man buys the girl's share in the company for \$20,000 and a note for the remaining \$80,000. The old man gives in.

The act is fair for the three-a-day, but a change is necessary in the cast. The old man is hardly suitable for the role, which is more of the blustery character than weak. The other two members are good, though the girl continually keeps her face turned from the audience. D. S. B.

## GEORGE BEBAN & CO.

Theatre—State.  
Style—Sketch.  
Time—One hour and twenty minutes.  
Setting—Special in "full."

George Beban's latest vaudeville offering should be reviewed under motion pictures as it consists mostly of films. It is the same old "Sign of the Rose" sketch that he has been doing for years with a few slight variations. For forty-six minutes they tell the story with the camera of the Italian and his daughter Rosa, their squalid home and the loss of the mother in a fire at sea. The time is Christmas, which allows considerable scope for "kid business." Pietro, while passing a florist on Christmas Eve, is hired by the wealthy Mr. Griswold to carry the tree home to his little daughter Dorothy.

That night the little girl is kidnapped and the Italian who had delivered the tree is suspected. Mr. Griswold en route to the police station in his automobile, runs down and kills little Rosa in the street. Pietro at the time is away doing his Christmas shopping and returns with toys for the child, only to find her lifeless.

The kidnappers of the wealthy child demand a ten thousand dollar ransom and it is to be delivered on a given sign, —the sign of the Rose—to a party who will call at the florist. The police lay a trap at the flower shop and into this trap Pietro walks in search of a Rose for his dead daughter's funeral. It is at this point that the screen is raised and the same set used in the picture with the same people are on the stage.

The act lasts 22 minutes, and during that time some very strong dramatic scenes are put across with the assistance of Helen Sullivan, Charles Edler and Arthur Collasso. Following this there is twelve minutes more of film in which it develops that the child had been stolen by Griswold's wayward brother who sought the reward. It also develops that Pietro's wife whom he had thought lost at sea, had been rescued and was at the time working as a maid in the Griswold home.

As a better small time vaudeville offering it is a very good novelty but would hardly do for the bigger time because of its length. E. H.

## V. QUINN & FRANK FARNUM

Theatre—City.  
Style—Dancing.  
Time—Eleven minutes.  
Setting—Special.

Vie Quinn, Frank Farnum and their jazz band, took the house by storm, with their work, with a pleasing combination of music and dancing.

The opening, after a special drop in "on," had been filed on a cye in "full" showing a Chinese dance, done by the man and woman. In this number, Farnum was not at his best, but the dance went over well. After this, an announcer and vocalist sang a popular song now current. He did it with effect and, though his personality was not all that it should have been, the song got across. There followed a medley by the five-piece jazz band that pleased.

A bowery dance, by Farnum and Quinn, was great, and was greeted by a storm of applause, which was merited. Farnum did a good character in this dance, and, showing his feelings by facial expressions, got a big laugh.

Followed another ballad by the announcer, who is unnecessary in the act, and Vie Quinn entered, for a fast jazz.

A shuffle dance by Farnum was a show stopper, but Farnum took an encore. After a rendition of "The Sheik," by the orchestra, the act closed with a double contest between man and woman.

The act is good and needs little to improve it. D. S. B.



# NEW YORK CLIPPER

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## PUTTING IN PICTURES?

Because of the unusual situation that has arisen in the theatrical business, due to the general slump in almost all of the country's industries and the resultant lack of employment for millions, hundreds of theatres in the smaller cities and towns will be unable to book traveling shows for next season.

The knowledge of business conditions, combined with the large losses which the producers of shows have suffered this year, is responsible for the decision of many of the managers of the smaller traveling companies to do no producing next season, but wait until business conditions return to normal.

Managers and owners of houses in the smaller towns and cities will therefore be obliged to look about for attractions with which to keep their houses open. Some will put in stock companies, others will try vaudeville, while many will, for the first time in their business careers, try pictures.

The house managers that have played legitimate attractions will have little difficulty in securing a good stock company, and those that decide to play vaudeville can arrange bookings easily enough, through the circuit booking offices.

The small city manager who decides to replace traveling shows with pictures, however, will find that he has a man's-sized job on his hands if he hopes to be successful.

To begin with, the small town manager who is seriously considering a picture policy should make it his business to see that his theatre is thoroughly rearranged as regards seating. About the best plan for the manager to follow is to visit the nearest large city and thoroughly examine one or two of the up-to-date film places that he will surely find there.

The methods of presentation, projection, lighting and various types of stage setting should be carefully investigated. One of the most important things is music.

The surest way in which to kill a new picture theatre at the start is to place therein a bad or skimpy orchestra, for good music in a theatre nowadays is far more important than the average manager believes.

Neatly attired house attaches, who should be constantly drilled as regards their at-

titude toward patrons of the theatre, are not only important, but absolutely necessary.

Before making any contracts the manager, if he be wise, will look about carefully before he leaps.

The composition of the programme to be offered should be carefully thought out and the likes and dislikes of the theatre-going patrons taken into consideration in making up the daily or weekly bills.

A town that is strong for "vamp" stuff won't go crazy over the milk and water heroics, and the film fans, who are like the comedies, are pretty sure to remain away from the houses that do not give them what they like best.

Another thing, and one of the most important of all, is the fact that pictures alone will no longer fill a theatre. Some other type of entertainment must be added. Owners of the largest and best theatres in the biggest towns have discovered that patrons have grown tired of a straight picture programme. Singers of much ability have been added, big orchestras formed, and many of the houses are putting in vaudeville acts.

All these things the man intending to put pictures in his theatre must consider. The day of running a big film and packing a theatre with enthusiastic patrons has gone. Exceptional entertainment must be supplied if even a fair amount of business is to be done.

## FOR THIS THEY ARE LAWYERS

If a man were to give another an orange, he would simply say, "I give you this orange," but when the transaction is entrusted to the hands of a lawyer to put in writing, he adopts this form: "I hereby give and convey to you, all and singular, my estate and interests, right, title, claim and advantage of and in said orange, together with all of its rind, juice, pulp and pits, and all rights and advantages therein, with full power to bite, cut, suck and otherwise eat same, or give the same away with or without the rind skin, juice, pulp or pits, anything hereinbefore or hereinafter or in any other deed or deeds, instrument or instruments of whatever nature or kind whatsoever to the contrary in any wise, notwithstanding."—*Latkin (Ala.) News.*

## Answers to Queries

P. B.—The Twin Sisters Reed, Eloise and Genevieve, were with "The Alaskan" Co.

M. D.—The Dreamland Burlesquers, that season, included Dave Marion, Harry Fox, Fred Barnes, Wm. Lawrence, George Pierce, Liberty Four, Three Deans, Agnes Behler, Lydia Fox, and Earl Sisters. The Vanity Fair Co. included Billy Hart, Hayward Conroy and Co., Jessie Fisher, Jessie Sharp, Stuart and Raymond, Smith and Baker, and the Eight English Roses.

B. D.—"A Grand Army Man" was written for David Warfield.

Sam—"The Lady from Lane's" was a version of "The Wrong Mr. Wright."

Comedy—"A Yankee Tourist" was presented at Asbury Park, N. J., Aug. 7, 1907, and at the Astor Theatre, New York, Aug. 12, 1907. It was originally produced as "The Galloper" at the Garden Theatre in 1906. Raymond Hitchcock and Flora Zabelle were in "The Tourist" cast.

Min—Frank Cushman died Dec. 19, 1907, at the Fifth Avenue Hotel, Louisville, Ky.

Songs—Ed. Madden and Theo. Morse are the authors of "Blue Bell" and "Way Down in My Heart I've Got a Feeling for You."

Tent—"Polly of the Circus" was presented at the Liberty Theatre, New York, with Mabel Taliaferro, Malcolm Williams, James Cherry, and Herbert Ayling in the cast. Frederic Thompson was the manager.

J. P.—The supporting cast for Phyllis Neilson Terry in "Twelfth Night at the Liberty, included Lawson Butt, Reginald Goode, Jas. Berry, Roy Cochran, Wm. Gifford, Reynolds Evans, Eben Plympton, Walter Creighton, Henry E. Dixey, Edgar Kent, Cecil Cameron, Maxwell Ryder, Claude Stevens, Frederick Guest, Edith Campbell Walker, Jessie Busley.

29—Joe Weber presented a burlesque on the "Merry Widow." Lulu Glaser and Bessie Clayton were in the cast.

Fire—Ethel Barrymore appeared in the Clyde Fitch play, "Her Sister," at the Hudson Theatre, New York. Arthur Byron was in the cast.

Call—Ernest Hogan played in "The Oyster Man" at the 14th Street Theatre, New York.

B. O.—Tom Wise and Christie McDonald appeared in "Miss Hook of Holland" at the Criterion Theatre, New York.

Teck—Papinta, the dancer, dropped dead on the stage of the Apollo Theatre, Dusseldorf, Germany, Nov. 21, 1907. She was the widow of Billy Halpin.

Hip—"The Auto Race" was the title of the New York Hippodrome production, which opened Nov. 27, 1907.

P. F.—Milton and Dolly Nobles presented their act "Like a Thief in the Night" at Pastor's Theatre, New York.

Zenda—Jas. K. Hackett presented "John Gladye's Honor" at Milwaukee, and later at Powers', Chicago. It was produced at Daly's Theatre, New York, Dec. 23, 1907.

Sabbath—No shows were given in New York on Sunday, Dec. 8, 1907, as a result of a decision rendered by Justice O'Gorman, in the case of the Sunday League against Wm. Hammerstein. Five motion picture houses operated in Brooklyn, under injunctions. Bingham was Police Commissioner at that time.

S. A. R.—Louis Mann showed a condensed version of "All on Account of Eliza" in vaudeville, at the New York Theatre.

## 25 YEARS AGO

L. Lawrence Weber was manager of the Olympia Co. and the Marion Extravaganza Co. He was also American representative of the Japanese Government Tea Syndicate.

Griff Williams was doing a banjo specialty.

Tony Pearl and Dan Hiatt formed a partnership.

Mrs. Fiske presented "Tess of the D'Urbervilles" at the Fifth Avenue Theatre, New York. Charles D. Coughlan, Annie Irish, and Bijou Fernandez were among the cast.

"The Mayflower" was presented at the Lyceum Theatre, New York, with James K. Hackett, J. Brandon Tynan, Elizabeth Tyree in the cast.

"Never Again" was produced at the Garrick Theatre, New York, with May Robson, Elsie DeWolfe, Agnes Miller, Fritz Williams, Ferdinand Gottschalk and E. M. Holland in the cast.

Dave Foutz, manager of the Brooklyn Baseball Club, died at Baltimore.

Nelson Wheatcroft died in New York.

Perry Ryan, Lulu Ryan and Emma Wood were in "World's Trio."

Emma Francis was the soubrette with Ward and Vokes Co.

The campaign to have ladies remove their hats in theatres began to show good results.

## Rialto Rattles

### THOUGHT THEY WOULDN'T LIE

Another man thought bootleggers would lie. Age 36. Wife and three children.

### PLAYED OUT

A big record making concern has failed. Its business played out.

### THIS GOES FOR BOOKINGS ALSO

Business won't come back; you'll have to go after it.

### BOOKING OFFICE EXECUTIVE

One who knows what should be done and lets George do it.

### WHO DOES IT?

Actor wants to know who furnishes the wrong numbers on the new wireless phones.

### SHE WAS

The actor who absent mindedly tried to marry a chorus girl on a hunting license evidently took her for a dear.

### RELEASED

I got this hat in Hatersville, the coat in Dakota, the pants in Pencilvania, but that does not follow that the cane came from Canada.

### ADAGES

The millionaire movie directors can thank their lucky stars.

### RIGHTO

He who laughs last,—is an Englishman.

### FITTING FILM TITLES

For gamblers, "Bucking the tiger." Moonshiners, "Outside the law." Poultrymen, "The chicken in the case." Divorcees, "Love is an awful thing." Servants, "Through the back door."

### DIDN'T EVEN KNOW HIM

First Actor—Have you worked Washington this week?

Second Actor—"Who, me, worked Washington? Why I don't even know him, sir."

### ACROBATS PLEASE NOTE

And now comes the statement from George C. Druce, archaeologist of Oxford University, England, that Salome was not a dancer, but an "acrobatic tumbler." Well, whatever she was, she made John the well known Baptist, lose his head, and that's something hard to do these days.

### A BROKEN WORD

After a man breaks his word, it isn't as good as it was before.

### TO PASS THE TIME

Many the time I have wandered—  
Many the block out of my way  
To discover the time of day—  
But progress to the corner has sauntered—  
And taken the clock away.

Many the guy that I know—  
Never owned a watch,  
But to Forty-seventh street he'd go—  
Just the time to catch.

But that's all passed and gone now,  
Though its far from me to pine—  
Because the old clock nohow—  
Told you the correct time.

Many the time I banked on it, enroute  
To see the boss,  
He said be in at four o'clock, but I was  
always an hour at loss,  
He thought me to blame and that I was  
trying to beat,  
Where as it was the old clock at Forty-  
seventh street.



## LONDON

## PARIS

## FOREIGN NEWS

## SYDNEY

## MELBOURNE

## VARIETY HALL BUSINESS POOR AND ADMISSION PRICE MAY DROP

**Managers Consider Cut in Ticket Rate But Big Operating Expense Prevents—Actors Fear Salary Reduction As Big Tax and Light Business Has Greatly Affected Halls**

LONDON, March 13.—Business in the Variety halls continues to be at a low mark and there appears to be little hope for any immediate return to good conditions.

Dozens of suggestions as to means to remedy the poor business have been made, one of them in particular, attracting considerable attention, being in regard to the lowering of prices and a campaign of some size in this connection is being waged.

In regard to the price lowering R. H. Gillespie, Managing Director of Moss' Empire, said that the idea of such a reduction would depend entirely upon economies which might be effected in the operating costs of the theatres. Unfortunately there are, he said, few directions in which such economies could be exercised.

Taxes, especially the Entertainers Tax, in respect to the Moss Empires, amounts to £200,000 a year—local rates, etc., are not susceptible to such economies, and broadly speaking he said, the only hopes of cutting down operating expenses would be by the reduction of salaries of artists.

This, he said, would be not only unwise but unfair in so far as the low acts are concerned, and therefore any salary cuts would have to be made on the high priced artists.

Whether any decided cut is to be made has not been decided but it is generally

understood that a decided one is coming. This it is understood is not to apply to the Moss circuit alone but to all variety.

The amount of money paid to the Government in the form of entertainment taxes is enormous, and from the Moss Empires alone an average of £200,000 a year has been paid for the past six years in the form of entertainment tax. The total amount paid for this period is over £1,200,000. During the wartime days when business was at a high mark, this sum, large as it was, did not attract great attention for money was free in all quarters and theatres were packed to the doors.

During the lean years which followed however, the tax has had a great effect; people either remained away from the theatres entirely or were forced to purchase the cheaper seats.

This is the trouble with the variety theatres, the managers say and not the many other things to which the poor business is attributed. A lack of money among the people at large is first felt in the theatres for theatre-going is a luxury easily dispensed with.

When general business conditions return to their former prosperity, the theatres will prosper, but not until then. In the meantime the big amusements tax will, unless the Government realizes the great injury it is doing to the business, have to be met.

### BENNETT'S NEW PLAY SCORES

LONDON, March 14.—At the Liverpool Playhouse was produced a new play by Arnold Bennett in four acts entitled "Body and Soul." The piece, which is a mass of comedy, was wildly acclaimed at the theatre on the opening night last week. The plot is concerned with a young lady who has entered the house of Lady Mab in the hopes of selling a typewriter, but, with Lady Mab, is supposed to go into a trance and become helpless under the spell of one Procopo. But while this girl, Blanche Nixon, is too wise to allow herself to become hypnotized, she forges a good time at the expense of the other two, and pretends to go into this trance. Procopo then changes her soul into the body of Lady Mab, and vice versa. A great point in the comedy of the play is brought about when Blanche, as Lady Mab, is invited to unveil a statue for a mayor of an outlying district. So much under the spell is she, that she gives a bond for \$100,000, to be given the city. When Lady Mab receives her own soul back again, she is horrified to find that she is penniless, so goes travelling with her uncle, in the role of lecturer. Another strong point is the lack of prosecution.

The closing of the play shows Aaron Draper, Blanche's lover, asking as to the best place to get breakfast, when the curtain is rung down inconsequently. Good work was done by all of the characters and the play should enjoy a long run.

### "ROUND IN 50" OPENING

LONDON, Eng., March 13.—"Round in 50," the new Hippodrome revue, will open on March 16. The cast includes George Robey, Barry Lupino, Aleo Kellaway, Wallace Lupino, Bob Cory, Renee Reel, Jean Allistone, Ruth French, and Eddie Jaye.

### DAD FRAZER IN LONDON

LONDON, Eng., March 13.—Dad Frazer, who has just returned from a tour of Ireland, received a hearty welcome at the Vaudeville Club where he is very popular.

### PEARL WHITE IN REVUE

PARIS, March 14.—Pearl White, American serial film star, after her arrival here, was immediately surrounded by gentlemen with contracts in hand, offering her, according to testimony, vast sums.

All these, however, were discarded, and Pearl has been cast to star in a new revue at the Casino de Paris, opening the first of April.

Just what Miss White will do is a matter of conjecture, as none of her work on the screen is particularly adaptable for a production such as the Casino revue.

### "HIS GIRL" CAST COMPLETE

LONDON, March 14.—The principals in the cast of the new play, "His Girl," which is scheduled to open here by the end of March, at the Gaiety Theatre, are Stanley Lupino, Leonard Henry, Arthur Margetson, and Margaret Bays, a young soprano, who has but recently come over from Australia. The music of the play has been written by Max Darewski and Ernest Longstaffe.

### GILDA VARESI WRITING PLAY

LONDON, Eng., March 13.—Miss Gilda Varesi is writing a new play dealing with the trials and tribulations of an Italian peasant family which emigrates to New York. Miss Varesi is appearing here at the Royalty Theatre with "Enter Madame," which promises to have a long run.

### ELEPHANT ACT STOPPED

LONDON, March 6.—On the ground that forcing an elephant to "dance" on his hind legs was cruel, the authorities stopped the performing elephant act at Agricultural Hall, this week.

### JOSEPHINE EARLE IN VAUDE

LONDON, Eng., March 13.—Josephine Earle, who appeared in the "Lilac Domino" at the Empire, made her vaudeville debut, at the Pavillion, Glasgow last week.

### NEW REVUE AT FOLLIES

PARIS, March 14.—For those who like to see pretty girls, pretty clothes, and clever artists, the Follies Bergere is the place to go. The title of the new show is "Folies sur Folies," or "Follies upon Follies," by Louis Lemarchand. It is a very sumptuous affair and among the many eye-riveting scenes, there are several that merit special attention.

The first of these is "Palais Hindou," in which the queen sends forth her captives to fight themselves in the arena. She further offers herself to the victor. During the fight was one incident that disturbed several Americans in the audience. This was a fight between a white woman and a burly negro and ends with the two rolling together down into the footlights.

A satire on the Boche hypocrisy, entitled "Delicatessen," pleased, but it is probable that the Hun would find little or nothing to laugh at.

There followed what was billed as "Le Film chez le Concierge," in which Bach backs into the chasm amidst roars of laughter from the audience; then "A Busy Night," featuring Billy Reeves in his old act which showed his troubles in finding his own apartment, owing to the effects of an alcoholic debauch. There were many more diverting and entertaining acts on the bill, but there is not the room here to review them individually.

In summing up the show it might be well to add that the New York pastor who lately let loose several war whoops against the "brazen flaunting of unclad femininity" had better stay away from the "Folies," for there is the usual feature of ladies with nothing more durable on than a gorgeous smile.

The final climax of this wonderful bill was Nina Payne, the American danceuse, whose work was remarkable, and who has been praised from time to time for her admirable work at the Olympia. In this show she has more time and more space to show her great ability as one of the forthcoming dancers of Europe.

It would seem as though this season's "Folies" would enjoy a long and prosperous run.

### CO-OPERATIVE COMPANIES OUT

LONDON, March 14.—The joint union of the Actors' Association and the Unemployed Actors' Fund has resulted in the production of "East Lynn," at the Battersea Palace here with considerable success.

The theatre has been leased through a manager who will produce a new play each week, the play and the actors to be furnished by the Association and the Fund, while a stipulated salary of a number of pounds sterling be given him each week.

This is the first time in this country that two organizations have united their powers, and joined on a co-operative basis, for the aid of the unemployed actor and actress.

Each member of the company will receive a salary of not less than £3 per week, as laid down in the Valentine Standard Contract, and any further profits as may accrue will be equally divided among the artists.

If, as is planned, this idea continues to be successful, it is possible, and highly probable, that many companies will be sent out, as resident stock companies into the outlying districts of England and the colonies. In this manner work will be made for the actors who are sadly in need of employment.

### SYRONGI COMING OVER

LONDON, Eng., March 13.—Syrongi, an American illusionist, will make his first appearance here on April 17th, at the Greenwich Hippodrome.

### OLDEST MANAGER DIES

LONDON, Eng., March 13.—Richard Thornton, the oldest music hall manager and proprietor in the country, died here last week in his 83rd year.

### "HER LADYSHIP" IS FINE PLAY

LONDON, March 13.—Last Monday marked the production of one of the most alluring plays of the current season. The play, which was entitled "Her Ladyship," was produced at the Royal Theatre, Portsmouth. The story, which was written by Charles McEvoy, is in three acts, and the plot, in brief, is as follows:

The Earl of Bampton has died and the relatives are all congregated in the library of the home to hear the reading of the will. While each one fancies himself to be the lucky one, it is shown in the testimony that the Earl had married Annie, a housemaid, and had had a son by her. Therefore, she is the owner of all properties belonging to him, for her little son, who is the rightful heir. The family, though the testimony is unimpeachable, vow to get her out of the house and with the exception of Tristram Tamworth, one of the numerous blacksheep of the family, who befriends her, leave her alone. After a touch of this contempt, Annie gives up her rights to the home, as well as the fortune, and renounces her own son, taking up her old home in the lodge at the gate. In the meantime, her child is in convulsions, and a doctor must be sent for. The family do all they can to prevent it, and destroy the telephone, but Tristram, adding to his numerous crimes, the theft of a car, takes the message to the doctor, who saves the life of the little one. The son's mother hears of this kindly effort, and, as the curtain goes down, the two are seen planning a honeymoon, or something closely akin to it. The family are ousted from the castle, and all's well that ends well.

All of the characters in this play were fine and closely drawn. Especially worthy of mention was the work of Annie, which part was played adeptly by Mary Merrill. Franklin Dyall, as Tristram, was also excellent, as were the other characters.

The plot leaves nothing to be desired, as it is well thought out, and while old, has a new and diverting twist so essential to this type of play, the age old social drama.

There is no reason why the play should not have an indefinite run, provided that the audience cares for the shows as it admittedly did on the opening night last week.

### TAX MAY CLOSE PARIS THEATRES

PARIS, March 13.—The taxes levied upon the theatres in this city are so heavy that a vigorous protest is being made to the authorities. In the case of the Nord and Pas de Calais Departments, the directors of the music halls and theatres decided at a joint conference to close their places of entertainment if the heavy taxation now in force is not reduced.

### NEW PLAY FOR GAITY

LONDON, March 13.—The next Gaiety play, "His Girl," now in rehearsal, will open the latter part of this month. The book of the new piece is by Austen Hurgon and F. W. Thomas, the music by Ernest Longstaffe and Max Darewski, and the lyrics by C. E. Burton, the daily bard of the *Daily Mail*.

### JOHN ABBOTT IS MANAGER

LONDON, Eng., March 13.—Mr. John Abbott has been appointed general manager of Messrs. Francis, Day and Hunter, succeeding Chas. Wilmott, who has been in ill health, and was compelled to retire. Mr. Wilmott, by request of Fred Day, will continue to act for the firm in a special capacity.

### EX-ENEMY ACTS IN FRANCE

LONDON, Eng., March 13.—The action of the V. A. F. in not permitting German or ex-enemy acts in the music halls here, is evidently not being practiced in France, where one would expect to see it strongly in evidence. At a recent entertainment held in Paris, six of the acts were German.



Leo Carillo will return to vaudeville within a few weeks.

Gold and Edwards have been given a route over the Keith Circuit.

Helen Santoro is handling the publicity for the Winter Garden.

Royal Sidneys have been given a route over the Loew Circuit.

Will Stanton and Co. have been given a route over the Loew Circuit.

Rubini and Rosa will be on the bill at the Winter Garden next week.

Nan Halpern will headline the bill at the Winter Garden next week.

M. S. Benthall will sail for Europe some time during the month of May.

Herman Kahn is writing a new act for Spencer and Williams and other acts.

Bessie Clayton will open her act on the Orpheum in two weeks at Milwaukee.

Harry Shields is now affiliated with Ben Edwards, producing vaudeville acts.

Fritzi Scheff is routed over the Orpheum Circuit to open this week at Chicago.

Bert Avery, formerly vaudeville violinist, has joined Viola Gillette in her new act.

Estelle Pryor, song writer, will enter vaudeville in a new act, with a jazz orchestra.

Harry Wills, the challenger of Jack Dempsey, is appearing this week at the Howard, Boston.

Charles Sibling has joined the "Good Morning, Dearie," company running at the Globe Theatre.

Hackett and Delmar are headlining the bill at Gordon's Olympic Theatre, Boston, this week.

Robert G. Dare is staging and producing several new acts which will play the big time shortly.

Harry Cort, who recovered recently from an attack of influenza, is spending a vacation in Florida.

A. H. Woods will sail for London early next month. He expects to be gone for several weeks.

Kathryn Penman, dancer, joined the Jimmy Hussey show which opened at Washington last Sunday.

M. H. Diamant-Bergere, well known French film man, arrived in New York, from Paris, last Saturday.

Bud Kane and Al Boden opened out of town Monday in a new act, which will play the Loew Circuit.

William George Lovatt is producing several new acts which are scheduled to open shortly for a showing.

Rita Romilly replaced Carlotta Monterey, in "Bavu," at the Earl Carroll Theatre, last Monday night.

The Watson Sisters have accepted eight weeks' contracts to appear in England. They will sail in June.

Silas Kahn, formerly a vaudeville actor, is now a chiropractor and has an office at No. 1658 Broadway.

Frances Arms has returned from her southern tour, and will play the Keith time in and around New York.

Ray Shannon, Jr., arrived at the home of Ray and Norma Shannon, vaudevillians, at Cincinnati, on March 4.

## ABOUT YOU! AND YOU!! AND YOU!!!

Carlotta Monterey has been added to the cast of "Voltaire," which opens at the Plymouth Theatre, shortly.

Mary Greene, former prima donna of the "Betty Be Good" show, is now with the Johnny J. Collins Attractions.

Mme. Augusta Ohrstrom Renard, a former opera singer, who died on Nov. 4 last, left an estate of \$14,103.75.

Lloyd and Rubins have dissolved their partnership. A new combination of Rubins and Hall will do the old act.

G. Horace Mortimer, of the Shubert Vaudeville Office, has been confined to his home with an attack of the grip.

Princess Winona, the Indian prima donna, is now in England and is being featured on the Moss Empire Circuit.

Cecil Cunningham is now appearing with the "Greenwich Village Follies." She joined the show in Philadelphia.

Maurice Samuels, please communicate with Mr. Chesterfield, secretary of the N. V. A. on a matter of importance.

Mabel Withee has been signed by the Shuberts to star in a new play. She is at present in "The Rose of Stamboul."

Belle Story's contract to appear over the Shubert Vaudeville Circuit, expires next Saturday. It will not be renewed.

Harry Clark sailed March 11, from New York for Rio Janeiro, in charge of Mme. Lupovska's tour of South America.

Albert L. Grey, of the D. W. Griffith Office, sailed for Europe last week on a business trip. Mrs. Grey accompanied him.

Lyle and Virginia are playing the Western Vaudeville Circuit in their new act, booked through the Will Jacobs agency.

Delphine Gray is playing the role of "June" in "The Trail of the Lonesome Pine," now on tour, and is meeting with success.

Francis Liebe has been added to the cast of "The Hotel Mouse," which opened at the Shubert Theatre on Monday.

Norton and Noble have been routed over the Fox Circuit by Abe I. Feinberg and opened at the Audubon last Monday.

Mlle. Renee Poncelet, a danseuse from the Casino, Paris, has arrived in New York. She will be seen with the "Follies."

Albert Chevalier, the English character singer, is now appearing in films, and has become one of France's film favorites.

William Seabrook has been engaged for a part in the new Mark Linder vaudeville act, which will open in the near future.

Eva Hale and her jazz band opened Monday in Newark. The act was produced, and is under the direction of, Buddy Shepard.

Parish and Peru, the vaudeville team that has been abroad for the past eight months, returned to the U. S. on Thursday of last week.

Walsh and Richards have dissolved partnership, and Billy Walsh will do a "single" over the Loew Circuit, booked by Arthur Horwitz.

Robert Dare, in his original characterization of "Chinatown Joe," will open shortly on the big time in a three-people character dancing act.

The Skating Hamiltons and Campbell and Coogan appeared at a performance in the Albemarle Dance Palace, Brooklyn, on Saturday night.

Edith Cleo, dancer, has been engaged for the Bert Fassio show, a musical tabloid which is playing in Bound Brook, N. J., this week.

Billy Hallen, formerly of Hallen and Hunter, now in vaudeville, is going abroad and will open at one of the London music halls early in July.

Freddy Harris, the dancer, has been engaged for one of the new Linder acts, which is scheduled to open out of town prior to a New York showing.

Jay B. Andrews, who has returned from the Coast, is to be featured in the vaudeville act entitled "Charley's Other Aunt," which is to open shortly.

Jack Marvin has been engaged by Bessie Barriscale as leading man in her new vaudeville playlet by Howard Hickman, entitled "Picking Peaches."

Henrietta Byron, wife of Barney Fagan, has been discharged from the Fordham Hospital, after her recent operation. She is recuperating at her home.

Wheeler Wadsworth, well known in musical circles, is now connected with Paul Whiteman, Inc., assisting Hugh Ernst, vice-president, as business manager.

Johnny Dooley enters pictures this week for a twelve-week engagement with the Cosmopolitan in a special feature film of "When Knighthood Was King."

Mazie Gay, the English comedienne who scored a hit in the Revue "Pins and Needles," refused several offers for vaudeville, when the piece closed last week.

Tim Kirby is now traveling with his wife in the act of Kirby, Quinn and Anger, playing the Keith time. He has severed his connection with the Romm office.

A baby boy was born to Mr. and Mrs. Irwin W. David last week. Mrs. David is known to the stage as Carrie Lillie. The baby has been christened Charles Henry.

Ellen Van Volkenberg has been engaged to play the part of "Thekla" in the new play, "Creditors," which opens at the Greenwich Village Theatre on March 20th.

Ben Klass and Bill Davis, both of whom were with the burlesque shows the beginning of this season, have teamed up and will break into a vaudeville act shortly.

Minna Gombell, the new leading lady in the Proctor Players Co. at Albany, gave her first performance with the company on Monday night, appearing in "Just Suppose."

Joe Adams, of the old Williams and Adams act, who retired from the show business some years ago, and is now in the mining business, is spending a few days in New York.

Willie Rolls, the roller skater, was forced to cancel last week at the Keith Theatre, Indianapolis, due to an attack of the grip. He recovered in time to open this week in Buffalo.

Fred Heider, the production comedian, has discontinued his new girl act. The act ran two weeks, when it was decided to shelve it until next season. Mr. Heider is now doing a single.

John J. McNally, Jr., and "Skeets" Gallagher have written an act entitled "Go Back On The Stage," for Harry and Peggy Fears, who will tour the Keith Circuit with the vehicle.

The Oakland Sisters, vaudevillians, dissolved partnership last week. Vivian and Phyllis will continue in vaudeville, the former joining her husband, John T. Manns, and the latter working with a man.

Mort. Singer paid a hurry-up visit to New York after a trip of inspection through the West and left again to attend the opening of the new Orpheum, Jr., house, the Hillstreet, in Los Angeles.

Sol. S. Klein, an attorney of Cincinnati, Ohio, opened offices last week in the Pacific Finance Building, in Los Angeles, where he will make a specialty of the practice of theatrical and motion picture law.

C. B. Dillingham, Flo. Ziegfeld, Sam H. Harris, Edgar Selwyn, Arthur Hammerstein, F. Ray Comstock and Henry Savage, nine members of Producing Managers Association, are now wintering in Florida.

Clark and Arcaro, Bob Nelson, Masters and Kraft, Charles Howard and Co., Maxie and George, Bert Earle and Girls, and Jack Leonard appeared on the bill at Jolson's 59th Street Theatre on Sunday night.

Cleves Kinkead, whose latest play, "Your Woman and Mine," is now at the Klaw Theatre, has made arrangements with Edward Compton of London to produce his earlier play, "Common Clay," in that city.

Laura Raymond, vaudeville and musical comedy actress, who deserted the stage a short time ago, was married recently to Arthur Crossman, a non-professional, and is now living in one of New York's nearby suburbs.

Mr. and Mrs. Everett Butterfield, late of "Mrs. Warren's Profession," which closed at the Punch and Judy Theatre March 11th, are to play the Keith time in a new vaudeville act by Fred Jackson. They will open shortly in New York.

Jerome and France have been held over indefinitely at the Strand Theatre, New Orleans. They are presenting the picture prologues in song and were originally booked into the house for a two weeks' engagement. They are now in their fourth week.

Mary Lygo, who figured recently in a suit against Mrs. William Campe, one of Chicago's wealthiest society matrons, for breach of promise against the son and alienation of affections against the society leader has returned to New York to join the Ziegfeld Frolic on the New Amsterdam Roof.

William Masaud, former Keith manager, has joined the William Fox ranks, and is now manager of the Fox's City Theatre, on East 14th Street, replacing Robert Ronchetti, who, because of recent illness, is taking a much needed rest. Ronchetti will take over one of the other Fox theatres after his complete recovery.

Katherine Stang, unknown to the bookers of New York as a "single," was one of the first acts to appear last week in the new act tryouts at the City Theatre, and as a result she has been booked for fifteen weeks over the Fox Circuit to play both the vaudeville and picture houses. Miss Stang has lately arrived from the west.



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# MELODY LANE

## IMPORTANT COPYRIGHT DECISION RENDERED IN AUSTRALIAN COURT

**Judge Holds That Phonograph Records Sold in Australia Must  
Pay Royalties to Copyright Owner, Irrespective of Fact That  
They Were Made in England and Paid Royalties There**

An important question on the law of copyright, which was raised by an owner of an Australian copyright of a song who claimed that he should be paid royalties on phonograph records imported from England into Australia although the mechanical firm had already paid a royalty to the owners of the copyright in England, has been settled by a decision of the Supreme Court of New South Wales which found in favor of the Australian copyright owner.

The case in question was that of the action started by Messrs. Albert and Son of Sydney against the Gramophone Company of Australia for the sale of talking machine records manufactured in England and sold in Australia. The Gramophone company refused to pay Messrs. Albert and Son any royalties. The music firm sued the Gramophone company and used for the test case the song, "My Own Iona," for which Alberts had the assignment from J. W. Stern. The judge in ruling was strongly in Alberts' favor. The Gramophone company is not letting the case rest, however, but is taking it to the Privy Council of England and it is expected that there will be some decision within a month or so.

The judgment of Mr. Justice Harvey-Albert V. Hoffnung & Co., Ltd., reads in part: "The case raises for the first time a very important question on the law of copyright, as affecting importers of phonographs and other mechanical records from the United Kingdom, into the self governing dominions. In November, 1916, J. W. Stern & Company were the sole owners of the copyright throughout the British Empire of a song entitled "My Own Iona." In that month records were made in England for the mechanical reproduction of the song with the consent of J. W. Stern & Company. In January, 1917, J. W. Stern & Company assigned to the plaintiff M. F. Albert the copyright of the song for Aus-

tralia and New Zealand. On the 12th of February, 1917, J. W. Stern & Company assigned the copyright for the United Kingdom to Feldman & Company.

"The British Zonophone Company has been manufacturing in Great Britain records of the song after giving notice to Feldman as required by Section 19 of the British Copyright Act of 1911 and paying royalties as provided by that section.

"The defendant company has purchased from the British Zonophone company in England numbers of these records and has imported them into Australia for sale without the consent of the plaintiff and without the giving of any further notice or the payment of any other royalties than those given and paid respectively to Feldman by the British Zonophone company. The plaintiff seeks an injunction against the importation and sale of these records and delivery to him of the records in the possession of the defendant company.

"The case depends on the true construction of the British Copyright Act of 1911 adopted in Australia by the Act No. 2 of 1922. The plaintiff's case is that by Sec. 5 (3) of the Act, the assignment of copyright to him for Australia makes him within that area solely entitled to the rights conferred by copyright; that by Sec. 2 (12) among these rights is the sole right to authorize anyone to perform the song, and the sole right to make mechanical records of the song; that by Sec. 2 (1) it is an infringement for anyone within Australia to do either of these things without his consent; that by Sec. 2 (2) it is an infringement for anyone to sell or import for sale in Australia any work which to the knowledge of the seller or importer infringes copyright or would infringe copyright if it had been made in Australia and that these records if made within Australia would be infringements of his copyright....."

### DAREWSKI IS BANKRUPT

LONDON, Eng., March 13.—Herman Darewski, the music man, is bankrupt and at a meeting of his creditors held last week, the receiver reported that Darewski estimated his liabilities at £45,000 and his assets a claim, which is expected to produce nothing, against a relative's estate, and royalties from musical compositions.

His failure is due, it was said, to theatrical losses and excessive interest on borrowed money.

Mrs. Darewski, according to the receiver, had filed proof of a claim for £3,500 for jewelry and furs which she had lent her husband to pawn to raise money.

Darewski's failure does not affect the music firm bearing his name.

### McHUGH BACK FROM BOSTON

Jimmy McHugh, professional manager for Jack Mills, Inc., has returned from his Boston trip where he exploited some of the firm's songs. Jack Mills is expected back from Chicago the latter part of the week.

### SONGWRITER IN SHOW

Harry Rosenthal, songwriter, is now in the cast of "Good Morning Dearie," playing at the Globe Theatre. His European trip has been postponed until next Spring.

### "OVER THERE" IN JURY PLEA

George M. Cohans' song hit "Over There," figured in the law suit brought against him and lost, by Robert Hilliard last week. Counsel for Cohan in addressing the jury exploited his client as a patriot, referring to his song "Over There," and to the men in arms who did not fear death after having heard it once, and asked the twelve men and true if they thought a genius who could write such a song could break his word after having passed it on to his brother artist. The jury found for Cohan after a short deliberation.

### MOUQUIN OPENS OFFICE

Al Mouquin, for the past eight years in charge of the arranging department of Irving Berlin, Inc., has severed his connection with that firm, and has gone into business for himself, with offices in the Hilton Building, 48th street and Broadway.

Mr. Mouquin, who is well known to the trade, will specialize on high class arrangements for song writers and publishers.

### AL GREEN WITH WATERSON

Al Green, formerly with Shapiro, Bernstein & Company, is now connected in the professional department of Waterson, Berlin & Snyder.

### HARRIS SCENARIO FOR IRENE

Chas. K. Harris has written a new motion picture scenario for Irene Castle, the tentative title of which is "Don't Weaken." Miss Castle will begin work on her new story this week at the Tilford Cinema company's studios. The peculiar thing about the scenario is that Miss Castle doesn't have to do a single dance throughout the picture and is enthusiastic about it on that score.

Mr. Harris is fast coming to the front as a writer of high class scenarios and incidentally is one of the highest paid writers. He is the first author who ever submitted a story for the use of Miss Castle that did not require her to dance; Mr. Harris attributes this fact to his having the right psychology.

### "TWILIGHT" BIG HIT WITH SANTREY

Henry Santrey wired Joe Mittenenthal, Inc., from Pittsburgh that the firm's song "Tell Her at Twilight," is the most sensational fox-trot that he ever heard in his act, and that he intends to use it the rest of the season. Dan Dody, producer of the "Big Jamboree of 1922" with a cast of two hundred Jersey City children, which will play New Jersey towns for several weeks opening April 2, had the entire cast sing "Tell Her at Twilight" at Jersey City radio broadcasting station last Monday night.

### TAMA IN POPULAR FIELD

The Tama Music Publishing Company, which has heretofore confined itself to the publication of production numbers used in musical comedies and operettas, has inaugurated a new department, publishing popular music for release to vaudeville singers, etc. The first of their new numbers are: "Radio Blues," a fox-trot blues novelty, lyric by Isobel Stone, music by Ed Winston, and "Song of the Desert," an Oriental fox-trot song by the same writers. Both songs will be released shortly by the Tama company.

### NEW REMICK SONGS

Jerome H. Remick & Co. have added two new songs to their catalogue and scheduled for release shortly. They are, "Violet Eyes," a waltz ballad, lyric by Alfred Bryan, music by Sam Rose and Mike Speciale, and "Now" (Love Me Now), a fox-trot novelty by Howard Rogers and Rose and Speciale.

### WEST PLACES "HOW COME?"

Eugene West has written a new novelty blues song in fox-trot tempo, entitled, "How Come?" which will be released shortly by the Broadway Music Corporation. West is one of the most prolific of the free lance song writers, a number of his songs being published by different firms, all showing up well.

### STASNY FORMS ENGLISH CO.

LONDON, Eng., March 13.—A. J. Stasny, the American music publisher, has formed a limited company here under the name of A. J. Stasny Music Co., Ltd. The capital is £500 in £1 shares. The directors of the new company are A. J. Stasny, T. Walter Howland, and E. W. Church, and the offices are at No. 62 Oxford street.

### "TEN FINGERS" SCORES

Emil "Jazz" Casper, featured comedian of Dave Marion's Own Show playing Miner's Bronx this week, is making a great hit singing "I've Got Ten Little Fingers and Ten Little Toes" (waiting down in sunny Tennessee).

### "SUEZ" IS NEW BALLAD

Ferdie Grofe, piano player and arranger for Paul Whiteman's Orchestra, and Peter De Rose, have written a new Oriental fox-trot ballad entitled "Suez," which has been taken over by the Triangle Music Publishing Company. The number is scheduled for immediate use.

### WOOLWORTH BREAKS RECORD

The F. W. Woolworth Company's sales during February this year were the largest for any corresponding month since the corporation was organized. For the first time February sales exceeded \$10,000,000, an increase of \$952,303 over the corresponding month of last year. For the first two months of the current year sales amounted to \$19,612,656, an increase of \$2,137,598 over the corresponding period last year. Of the gain made in February \$651,892 came from stores which have been operating a year or more, while \$1,563,801 of the gain made in the first two months of this year came from old stores.

### BIG SALE FOR ORCHESTRA MUSIC

Although the sales of sheet music are not what they might be, the sales of orchestrations has taken a decided jump and are steadily increasing. According to jobbers, the number of new jazz bands and amateur combinations being formed everywhere is surprising, the craze having been caught in every part of the country. Until recently, the number of orchestrations shipped by one jobbing concern averaged about fifteen a day. Now they are shipping close to 200 copies of different orchestrations daily.

### RECORD MEN IN MEETING

A meeting of the phonograph men was held last Monday in the rooms of the Executive Board of the Music Publishers' Protective Association to discuss the deferred release date which is being put into operation by some of the music publishers. E. C. Mills, chairman of the Executive Board, submitted a new plan to the phonograph men, which he will also lay before the music publishers and definite action will be taken shortly.

### SONG HITS AT RACE

The songs that made a hit at the Six Day Bike races at Madison Square Garden last week, were a surprise to everyone that heard them. In the past only certain songs were sung there, because it is an unusually hard place to sing, or put over a song. Nevertheless, ballads seemed to go better than jazz songs. Johnny Nestor singing "In Maytime," Joe Sherman singing "That's How I Believe in You," and Feist singers with "Stealing" all made a hit and sang numerous encores.

### STEEL PRAISES SONG

John Steel, in vaudeville, sent a telegram to the Sam Fox publishing company, congratulating them on their song "Only a Smile," which the tenor is singing in his act. The song is a high-class ballad by Eldred Edson and J. S. Zanecnik, Steel telegraphed that the number had the most popular appeal of its kind since the "Sunshine of Your Smile."

### OFFERMAN WITH REMICK

George Offerman, veteran song plugger and singer is back in the music business after a long absence and is now with Jerome H. Remick & Co. Offerman, whose voice is as good as in the old days, was a big hit at the Six Day Bicycle races and with his son, George, Jr., scored a hit of big proportions.

### BIG PROF. DEPT. AT WITMARK'S

The professional department staff of M. Witmark and Son is now the largest in the history of that department. Four new members were added to the staff last week, all of them formerly in vaudeville.

### BENEFIT FOR CHARLES B. LAWLER

A benefit will be given on Sunday night, March 26, for Charles B. Lawler, at the George M. Cohan theatre. Lawler wrote the famous song "On the Sidewalks of New York," and was for years in vaudeville.



# BURLESQUE

## INDPT. BOOKING FOR AMER. SHOWS

### PLAN TO STAY OUT UNTIL JUNE

A number of the shows on the American Burlesque Circuit are booking independently this week. Jack Reid and his "Record Breakers" are booked through to St. Louis, where Reid expects to keep his company working until June. Next week the show will play one nighters, opening in Gloversville on Monday. Wednesday they play Rome; Thursday, Oswego; Friday and Saturday, Elmira. The week of the 27th the show will play the Majestic, Wilkes-Barre.

The following week the show will play Allentown, Easton, Reading, Long Branch and Trenton.

The week following will be a full week, which has not been closed as yet. They will then play the Penn Circuit. The following week will be another full week and then the show will play a week of one nighters into St. Louis, here they go into the Garrick, that city, for a run.

The "Kandy Kids" are playing the Penn Circuit this week. The week of the 20th they will play the Majestic, Wilkes-Barre. The week of the 27th they go to the Majestic, Scranton.

The week of April 3rd they play the Lyric, Newark and will close at the Olympic, New York. This will be the last American show to play the Olympic, the house will then, no doubt, go into stock.

E. Thos. Beatty's "French Frolics" closed its season on the American Burlesque Circuit last Saturday night in Scranton.

### STOCK AT THE GAYETY

MINNEAPOLIS, Minn., March 9.—The Gayety Theatre under the direction of William Koenig, opened here this week with a high class stock company. The show is produced by Jim Bennett, who is also the principal comedian. Ella Sear is staging the numbers. The principals besides Bennett are Grace Goodale, Ada Lum, Ray King, Anna Owens and Eddie Gilmore. The Gypsy Trio, a musical act and a quartette completes the cast. There are twenty-four girls in the chorus.

The First National Bank employees, 300 strong, gave Bennett a theatre party here last night. Business is good.

### STOCK FOR THE EMPIRE

The Empire, Hoboken, which is now playing the American Circuit attractions, will go into burlesque stock, commencing April 3rd. Sam Morris will be the producer and Ben Bernard will stage the numbers. The opening cast will be Earl Kern, Richy Craig, Tom Duffy, Richy Craig, Jr., Olive De Compe, Jesse Rece, Ida Bernard and Bonny Lloyd. There will be twenty-two girls in the chorus. Lou Redelsheimer is booking the house.

### LOLA TO MARRY ON STAGE

There will be a marriage on March 27th at Hurtig and Seamon's Theatre when "The Follies of the Day" plays there. Lola Daniels, a member of that company is to marry Jordan Dearolf, electrician of the "World of Frolics." The marriage will take place in the wedding scene closing the first part of the show. May Dix is to be the bridesmaid.

### VIOLA BOHLEN CLOSSES

Viola Bohlen closed with the "Mile A Minute Girls" at the Gayety, Brooklyn, Saturday night. She opens at the Philadelphia stock time next week.

### "BO PEEP" FOR B. B. CIRCUIT

Bernstein and Gallagher's "Little Bo Peep," which was to play the Lafayette in New York this week is laying off and will start on the Burlesque Booking Circuit the week after next.

"Little Bo Peep" which will be headed by Harry "Hello Jake" Fields, will open at the Star, Brooklyn, a week from next Monday. It was said that this show had been taken over by Chas. Franklin, who would place it on the B. B. Circuit. This however, was denied by Franklin, who said that he was not interested in any show at present and did not expect to be.

Irons and Clamage will produce a new show next week on the B. B. Circuit and will call it the "All Jazz Review," which will open at the Star, Brooklyn, next Monday. George Walsh will be at the head of it. Walsh has been producing the stock for Irons and Clamage at the Haymarket since last Fall.

The "Baby Bears," a new show owned by Tom Sullivan, produced by Arthur Clamage, opened Monday at the Peoples in Philadelphia, Monday in place of the "Monte Carlo Girls."

### BURLESQUE OUT OF LAFAYETTE

Burlesque shows are out of the uptown Lafayette Theatre, due to a union dispute.

"The Bathing Beauties" played there last week to over \$4,300 and it was believed that a good house had been found. "Little Bo Peep" was billed for the house this week but a notification coming from the stage hands' union to the effect that their members would not be allowed to work in the house caused the cancellation.

A story to the effect that the reason for the union's action was due to the fact that the Lafayette stage hands were colored was indignantly denied by W. E. Monroe, business manager of the Theatrical Protective Association.

### FIELDS REPLACES HOWARD

Harry "Hello Jake" Fields is working with "Little Bo Peep" this week at the Lafayette. He took Benny Howard's place, who left to open at the National Winter Garden. Jimmy Raymond also opened in place of Chas. Markett, with the same show.

### JOIN "GARDEN FROLICS"

Danny Murphy who closed with "Some Show," on the American Circuit, at the Empire, last Sunday night, will open with Irons & Clamage "Garden Frolics" at the Palace, Baltimore, next Monday. Lillian Frier, will also open at the same time.

### LILLIAN BESSENT CLOSSES

Lillian Bessett closed with the "Garden Frolics" last Saturday night in Brooklyn, at the Empire. She left at once for Dallas, Tex., where she will open at the Jefferson Theatre, in stock.

### SPENCER AT MINSKY'S

Billy "Grogan" Spencer, and Vic Dayton opened at Minsky Brothers' National Winter Garden, Monday. Spencer is producing the shows. Ben Howard also opened there at the same time.

### GERARD AT PINEHURST

Barney Gerard left New York last week for Pinehurst, N. C., where he will stay for four weeks. He stopped at Baltimore to rehearse the new act for his "New Show," formerly the "Girls de Looks."

### GAYETY CLOSSES

St. PAUL, Minn., March 12.—The Gayety which has been playing burlesque stock since the American Burlesque Circuit discontinued playing there, closed Saturday night.

## THREE IN ONE POLICY BIG SUCCESS

### EIGHT HOUSES ADOPT IT

The new continuous policy which was inaugurated by the Columbia Amusement Company, at the Gayety, Washington and Columbia, Chicago on Sunday is a big success. Word was received at the office of the company in this city, Monday that the receipts at both houses were larger than on any Sunday this season.

The Gayety, Pittsburgh, opened Monday with the new policy to capacity business.

The next group of houses on the Columbia Circuit that will install the continuous policy of vaudeville, pictures and burlesque, will be the Olympic, Cincinnati, which will try out the policy on next Sunday, when "Sugar Plums" will be the burlesque attraction.

The Gayety, Buffalo, will change next Monday to the "three in one" policy with the "Golden Crooks" as the burlesque attraction. The Empire, Toronto, will also start on Monday, with the new policy with the "Rose Sydel London Belles" as the burlesque attraction.

The Empire, Albany, will change its policy next Monday to the burlesque, vaudeville and picture policy with the "Big Jamboree" as the burlesque attraction.

These four houses changing to the new policy next week, will make nine houses on the Columbia Circuit playing the new "three in one" entertainment, without any advance in admission. The houses that are affected are Waldron's Casino, Boston; Gayety, Washington; Gayety, Pittsburgh; Columbia, Chicago; Empire, Toronto; Gayety, Buffalo; the Empire, Albany; The Casino, Philadelphia, and the Olympic, Cincinnati.

### NEW SHOW ON CIRCUIT

Jimmy Cooper and his "Beauty Review" is a new show on the Burlesque Booking Circuit. It opened this week at the Star, Brooklyn. The "All Jazz Revue" will be another new one. It will open at the Star next week.

### HARRY STROUSE, GAYETY MGR.

Harry Strouse has been appointed manager of the Gayety Theatre, Baltimore, taking the place of Harry Hedges. The change took effect Monday. The Gayety is playing the shows of the Burlesque Booking Circuit.

### HARRY EVANSON FEATURED

Commencing this week, Harry Evanson will be featured with the "Some Show" Company. He takes Danny Murphy's place. Abe Leonard joined this show in Newburg as the second comedian.

### EMILY KELLER CLOSSES

Emily Keller, ingenue soubrette, closed with Jack Reid's "Record Breakers" at the Olympic Saturday night. Miss Keller returned to her home in Buffalo.

### JANSEN & BELL IN ACT

Hy Jansen and Bonham Bell, of the "Record Breakers," will open in vaudeville shortly in a new act called "Wild Cats."

### CAL CLIFFORD ILL

Cal Clifford, former musical director of the "Garden Frolics" is in a very serious condition at his home in New York. He has tuberculosis.

## LEW KELLY SHOW AT THE COLUMBIA CLEVER AND BRIGHT

The Lew Kelly Show, with Kelly himself, in the leading role, is at the Columbia this week with entire new show and cast in a book called "All Wrong." The programme states that the book is by Jack Singer, Abe Leavitt and Dolph Singer. L. Wolfe Gilbert wrote the special musical numbers and Ameta Pynes staged the dancing numbers.

Kelly is the individual star, he always is. He is an artist in his line and doing the "dope" character he stands alone. There are others doing this role but each has a style of his own but Kelly as a dope can not be "beat." He has a lot of new material this season and he knows how to get it over and had the audience laughing continually at his witty way of putting his "stuff" over at the Monday matinee. Kelly is a fine comedian and a big drawing card. He must be, as he is always near the top of the money makers each season.

Art Harris is doing second comedy, portraying a Hebrew, doing the character neat and his wardrobe is the same. He uses little make up and works without the "crepe."

Al Harrison is a fine talking "straight" and a hard worker.

Robert Holden, a neat looking singing and talking juvenile does very well.

Butler Manderville does a Frenchman very good, also several other characters. Dolly Barringer, a shapely little "mite" of a thing, is seen to an advantage in the soubrette role. Miss Barringer has many numbers and never failed to get them over. She is a pleasing little person, full of "pep" and a dandy dancer. Her dresses are beautiful, she has many changes. Her work more than pleased.

Katherine Clare is playing the leads. Miss Clare reads her lines well and wore several handsome gowns.

Evelyn Hayn, a pretty little blonde, does well in the ingenue role. She wears pretty dresses.

Grace Hallan has a small part early in the show.

Singer has a fine looking chorus and the girls display well formed figures in tights and well fitting dresses.

The dances have been prettily arranged and are different than usually seen at this house. They were carefully staged.

The show is in ten scenes with Kelly doing his "dope" in all but one. His line of comedy stands out again this season.

Miss Clare in a specialty offered three numbers and went over very well.

A good scene in one, between Harrison and Miss Barringer was well received.

Sam Wilson, the colored performer in a specialty sang three numbers first in English and then in Hebrew. While he did well, we have seen him go over better than he did Monday afternoon.

In a sketch called "Mrs. Johnson's Husband," Kelly and Miss Clare appeared. Kelly stepped out of his "dope" character, doing a light comedy part, and won many laughs. The act which is done in one, has dandy material and was well liked. It's a good comedy act.

Harris worked up a lot of comedy situations in the "operating room" scene. He had this scene all his own way. He was assisted by Harrison, Sheldon and the Misses Clare and Hayn.

Rosita and Louis, a real classy hand balancing and juggling act, went very big. A man and a good looking, well formed young lady do some clever balancing, both hand and head to head while working with the hoops and juggling. It's a clever act and they were awarded a big hand at the finish of their act.

Miss Barringer in her specialty working in one, sang "Old Pal" so well she was compelled to sing an encore. Impersonating a street waif, this young lady put the number over in a fine manner. SID.





# RUNAWAY FOUR

*Clipper, Mar. 8*

"Runaway," four men in sailor's garb, after taking off their entrance clothes, practically ran away with the show. The quartet have an excellent style of comedy, dancing and one of the greatest bunch of difficult tumblers on the circuit. Their finale, with all hand tumbling, flipping and somersaulting around, is a knockout.

PALACE NEW YORK THIS WEEK



## HAZEL GREENE AND HER BEAU BRUMMELS

HEADLINING B. F. KEITH THEATRES Dir. CHAS. WILSHIN  
Regent, Week, Mar. 6, 7, 8 Jefferson, 9, 10, 11, 12  
OLIVER W. SCOTT PAUL REBUCCI ARTHUR GLEASON DAVE MICHLIN FRANK BURKE  
PIANO VIOLIN and SAX. CORNET SAXAPHONE DRUMS



## HARRY "DUTCH" WARD SAYS "HELLO"

PRINCIPAL COMEDIAN

CUDDLE UP

READ THE CLIPPER—ON ALL NEWS-STANDS



**B. F. KEITH VAUD.**

**NEW YORK CITY**

Palace—Mac West—Loyal's Dogs—Leo Donnelly & Co.—Dolly Sisters—Juliet—Mosconi Family.

Riverside—The Joannys—Sandy—Mme. Beeson—Jim & Betty Morgan—Seed & Austin—Beaumont Sisters—Gus Edwards' Revue.

Colonial—Roy & Arthur—McFarlane & Palace—Bert Baker—Martha Pryor—Four Fords—Diamond & Brennan—Courtney Sisters—Billy Dale & Co.—Burns Brothers.

Alhambra—Kramer & Farrell—Rule & O'Brien—Wells, Virginia & West—Rice & Werner—Signor Friscoe—Barney Bernard—Watson Sisters—Niobe.

Royal—Harry & Grace Elsworth—Kay Laurell & Co.—Bobbe & Nelson—Mr. & Mrs. Barry—Dolly Sisters.

81st Street—Mosconi Bros.—Ray Elinor Ball—Faber & Street—Meehan's Dogs—Kittner & Reaney—Dallas Walker.

Broadway—Larimore & Hudson—Green & Burnett—Susan Tompkins—Liddell & Gibson—Jack Osterman—Stella Mayhew.

Hamilton—Jack Levere—Laughlin & West—Margaret Young—Arman Kaliz (?)—Alma Neilson & Co.—Deeley & Sales.

Coliseum (First Half)—Olcott & Ann—Sylvia Clark—Emma Dunn & Co. (Second Half)—Haig & Levere—Ellmore & Williams—Frank Heath—Great Leon.

Fordham (First Half)—Local Act—Ellmore & Williams—Haig & Levere—Princess Wablitzka—Muller & Francis—Sylvia Clark.

Franklin (First Half)—Camilla's Birds—Springtime—Hilton & Norton. (Second Half)—Sultan—Eddie Miller—Lemaire, Hayes & Co.—Wrothe & Martin.

Jefferson—Mahlin Bart & Co.—Muller & Stanley—Frankie Heath—Quixey Four.

Regent (First Half)—Sultan—Lamaire, Hayes & Co.—Eddie Miller. (Second Half)—Conway & Martin—Springtime—Hilton & Norton.

**BROOKLYN**

Orpheum—Unusual Duo—Edwin George—Elsa Ryan & Co.—Herschel Henlere—Houdini—Cansino Brothers & Wilkins—Rice & Erber—John Steel—Thaler's Circus.

Bushwick—Wilson, Aubrey & Co.—Millicent Bower—Norwood & Hall—De Lyle, Alda & Co.—Harry Johnson—Florence Nash—White Sisters.

Flatbush—Roma Duo—Ullis & Lee—Burt & Rosedale—Glenn & Jenkins—Belle Baker.

Riviera (First Half)—Elda Morris—Leavitt & Lockwood—Walter C. Kelly—Edith Clasper & Co. (Second Half)—Quixey Four—Jos. K. Watson.

Far Rockaway—Camilla's Birds—Emma Dunn & Co.—Leavitt & Lockwood—Walter C. Kelly.

**BALTIMORE**

Maryland—Arnaut Bros.—Vaughn Comfort—Daphne Pollard—Clown Seal—Fisher & Gilmore.

**BOSTON**

Keith's—Eva Shirley—Ames & Winthrop—Riggs & Witche—Bailey & Cowan—Furman & Nash—Ben Beyer.

**BUFFALO**

Shea's—Frank Brown—Leo Beers—Wilfred Clark & Co.—Ray Samuels—Wm. Rock—Joe Cook—Alexander Bros.

**CLEVELAND**

Hippodrome—Peggy Cahart—Wood & Wyde—Hampton & Blake—Wayne & Warren—Blossom Seeley.

105th Street—Jane & Miller—Vokes & Don—Ed & Birdie Conrad—Gene Greene—Bushman & Bayne.

**CINCINNATI**

Keith's—Luster Bros.—Henry & Moore—Ernest Hall—McLellan & Garon—Billy Glasen—Creole Fashion Plate.

Columbus—The Herberts—Wilton Sisters—Singer's Midgets—Joe Towle—Norton & Nicholson.

**DETROIT**

Temple—Casting Mellos—Vincent O'Donnell—Johnny Burke—Victor Moore—Foley & Lature—Cansinos & Wilkins—Ben Welch—Barbette.

**GRAND RAPIDS**

Empress—Adelaide Bell Co.—Harry & Anna Seymour—Henry Santrey's Band—Alyce & Lucille Sheldon—Reck & Recktor.

**HAMILTON**

Lyrio—Galletti & Kokin—Patricola—Davis & Darnell—Owen McGivney—Kenny & Hollis.

**INDIANAPOLIS**

Keith's—Snell & Vernon—Scanlon, Denno & Scanlon—North & Halliday—Herman Timberg—Thos. B. Wise & Co.—Pietro.

**LOUISVILLE**

Mary Anderson—Du For Boys—Raymond, Bond & Co.—Four Mortons—Gallagher & Shean.

**LOWELL**

Keith's—Will J. Ward—Bevan & Flint—Valda & Co.—Levolos—The Come-Backs—Marcelle Fallett—Hal Johnson & Co.

**MONTREAL**

Princess—Gertrude Hoffman—Hugh Herbert—Victoria & Dupree—Jean Grancese—Joe Darcey—Willie Ralls.

**PORTLAND**

Keith's—Blackstone—George & Mae Le Fevre—Daisy Nellis—Eddie Ross—Ja Da Trio.

**PITTSBURGH**

Davis—Sully & Houghton—McConnell Sisters—Weaver & Weaver—Kane & Herman—Ona Munson Co.

**PHILADELPHIA**

Keith's—Calts Bros.—Jack Benny—Dillon & Parker—Wylie & Hartman—Morgan Dancers—Paul Nolan & Co.—Chas. King & Rhodes—Mantell & Co.—Danolse Sisters.

**PROVIDENCE**

Keith's—John & Ollie Olms—Page, Hack & Mack—Filvertons—Ford & Cunningham—Bob Anderson & Pony—Jones & Jones—Toto—Dunham & O'Malley.

**ROCHESTER**

Temple—Dotson—Imhoff, Conn & Co.—Hamilton

# VAUDEVILLE BILLS

## For Next Week

& Barnes—Herbert & Dare—Kaufman Bros.—Chas. Harrison & Co.—Orren & Drew—Ramadell & Deyo.

**SYRACUSE**

Keith's—Frank Gaby—Clara Howard—Ruth Budd—Olson & Johnson—Jay Velle & Girls—Flanagan & Morrison.

**TOLEDO**

Keith's—Musical Hunters—Juliette Dika—Eddie Leonard Co.—Val & Ernie Stanton—Royal Gascoynes—Harry Conley & Co.—Burns & Freda.

**TORONTO**

Shea's—Bessie Clifford—Chick Sale—George Jessel—Harry Carroll—Sheldon, Thomas & Babbs—Melnott Duo—Frawley & Louise.

Hippodrome—Viset & Co.—Harrington & Cummings—Frank Wilcox & Co.—Chas. Seaman—Elm City Four—Cook, Mortimer & Harvey.

**WASHINGTON**

Keith's—Adolphus Williams & Wolfus Revue—Marion Harris—The Stanleys—Florence Tempest & Bobby Watson—D. D. H.—Grant Mitchell & Co.—Leon Varvara.

**YOUNGSTOWN**

Hippodrome—Valerie Bergere & Co.—Rome & Gaut—Wm. & Joe Mandell.

**F. F. PROCTOR**

Week of March 13, 1922

**NEW YORK CITY**

Fifth Ave. (First Half)—Thurston, Flynn & Co.—Farrell Taylor Trio—Murdoch & Kennedy—Hyams & McIntyre. (Second Half)—Hedegus Sisters—Renard & West—Francis Arms—Jungle Jazz—Mr. & Mrs. Gordon Wild.

55th Street (First Half)—Janet of France—Gilbert Wells—Lucille & Cookie—Donovan & Lee—Adams & Thompson Girls—Clemens, Bellings & Co. (Second Half)—Penn & Roma—Walter Fisher & Co.—Garvey & Downes—Four Fords—Chas. & Madeline Dunbar—Willie Hale & Bro.—Josephine & Harry.

125th St. (First Half)—John O'Malley—Hilton & Norton—Burns & Lynn—Billy Kelly & Co.—Mallia Bart & Co.—Lyndell, Laurel & Co.—Francis Arms. (Second Half)—Bronson & Edwards—Leonard & Whitney—Mary & Ann Clark—Leddy & Leddy—Arthur Whitelaw—Man Off the Wagon—Billy Kelly & Co.

23rd Street (First Half)—Leddy & Leddy—Pauline Feldsling & Co.—Jeanne Germaine—Billy Kelly & Co.—Hawthorne & Cook. (Second Half)—Potter & Hartwell—Bon Albright—Hilton & Norton—Lowe, Feeley & Stella—Kaloma & Kad—Lyndell, Laura & Co.

**ALBANY**

(First Half)—Elly—Brenna & Rule—Jack Lavier—Laurel Lee Co.—Keene & Williams—Fillis Family. (Second Half)—Gordon & Rica—Maureen English—Monroe & Mae—Maggie LeClair Co.—Frank Gibson—Juvenile.

**ELIZABETH**

(First Half)—Howard & Sadler—Cook & Sylvia—Shireen—Tucano Bros.—Arthur & Leah Bell. (Second Half)—Andrew Mack—Burns & Lynn.

**MT. VERNON**

(First Half)—Kay, Hamlin & Kay—Arthur Whitelaw—Hedegon Sisters—Marion Morgan Dancers. (Second Half)—Bessie Barriscale—Burns & Lynn—Mantell & Co.—Darling & Timberg—Hawthorne & Cook—Doris Duncan—Russell, Mack & Co.

**NEWARK**

(First Half)—Juliet—Russell, Mack & Co.—Bessie Barriscale & Co.—Mantell & Co.—Doris Duncan. (Second Half)—Frank Mullane—Eliz. Brice & Co.—Murdoch & Kennedy.

**SCHENECTADY**

(First Half)—Mack & LaRue—Pardo & Archer—Sherlock Sisters—Clinton—Conroy & Yates—Angel & Fuller—Renee Tobert Co. (Second Half)—Watson's Dogs—Frank Ward—Texas Four—Cunningham & Bennett—Pearls of Pekin—Three Weber Girls.

**TROY**

(First Half)—Gordon & Rica—Polly & Oz—Maggie LeClair Co.—Frank Gaby—Juventility. (Second Half)—Follie & LeRoy—Brennan & Winnie—Jack Lavier—Laurel Lee Co.—Keene & Williams—Fillis Family.

**YONKERS**

(First Half)—Darling & Timberg—Cabill & Romaine—Carlo DeAngelo & Co.—Four Lords—Aerial Valentines. (Second Half)—Janet of France—Shireen—Thaler's Circus.

**B. F. KEITH VAUD.**

Week of March 13, 1922

**NEW YORK CITY**

Harlem Opera House (First Half)—Brennan & Rule—Marjorie Barnum & Co.—Studies D'Art—Jimmy Carr & Co.—Renard & West. (Second Half)—Pollard Sisters—Farrell, Taylor & Co.—Ed Lee Wrother & Martin—Levere & Collins—Reeman & Grace—Gilbert Wells.

(First Half)—Two Ladellas—Rudell & Donegan—Bettie Donn Co.—Worth Wayton Four—Berrick & Hart. (Second Half)—Bohn & Bohn—Clifton & Derex—McCarton & Marrone—Willie Solar—U. S. Jazz Band.

**BOSTON**

Boston—Le Grohs—Florence Brady—Byron & Haig—Bert Fitzgibbons—Springtime Classics. Scollay Square—McDonald Trio—Helen Vincent—Murray Kessen—Lew Cooper—Hackett & Delma Revue.

Washington St.—White Bros.—Harry Mayo—Stars Record—Robinson & Pierce—The Little Cottage.

Howard (Last Half)—International 7.

**BROWNSVILLE**

Huckleberry Finn & Co.—Tom Sawyer—Fay & Ross—Kennedy & Wynne—Vera Burt Saxi Holdsworth.

**BINGHAMTON**

(First Half)—Martin & Jahri—Knowles & Hurst—Edna Perin—Fitch's Minstrels—Charles Martin—Murray Leslie Co. (Second Half)—Wright & Gayman—Manning & Lee—Lightelle & Coffman—Dan Coleman Co.—Reynolds Trio.

**BROCTON**

(First Half)—Fargo & White—Jarrow—Furman & Nash—Bert Baker & Co. (Second Half)—Payton & Ward—Howard & Ross—Faber & McGowan—Chandon Trio.

**BANGOR**

Jim Soherty—Mukoff & Vanity—Leonard & Willard—Peel & Gorvin—Klown Bros.

**CHESTER**

(First Half)—Two Stenards—Walsh, Reed & Walsh—Burke & Durkin—Six American Bellfords. (Second Half)—Beban & Mack—Miller & Capman—Fisher & Hurst—Hall, Ermine & Brice.

**CAMBRIDGE**

(First Half)—Corradini's Animals—Roland & Meehan—Harry Fox & B. Curtis—Fred Bowers' Revue. (Second Half)—Denos Sisters—Thieb. & Cody—Conlin & Glass—Mabel Berra—Not Yet, Marie.

**CLARKSBURG**

(First Half)—Kennedy & Wynne—Anna Francis—Wm. Edmunds—Minetti & Sidell. (Second Half)—Walter Baker Co.—Wild & Hill—Martha Pryor—Leona Hall's Revue.

**CANTON**

Lew Hoffman—McCoey & Walton—Valerie Bergere Co.—Lillian Conroy & Bro.—Rome & Gaut—Donna Darling Boys.

**EASTON**

(First Half)—Bohn & Bohn—Clifton & Dere—McCarton & Marrone—Willie Solar—U. S. Jazz Band. (Second Half)—Two Ladellas—Rudell & Donegan—Bettie Donn Co.—Worth Wayton Four—Berrick & Hart.

**ELMIRA**

(First Half)—Wright & Gayman—Walsh & Austin—Telephone Tangle—Lightelle & Coffman—Caesar Rivoli. (Second Half)—Chas. Martin—Violet & Lois.

**FALL RIVER**

(First Half)—Dunham & O'Malley—Charles Irwin—Not Yet, Marie. (Second Half)—Geo. & Mae LeFevre—Jack McGowan—Barrett & Cuneen—Chas. Abearn.

**GLOVERSVILLE**

(Second Half)—Vera Sabine Co.—Knowles & Hurst—Combe & Nevins.

**GREENSBURG**

(First Half)—Fenwick Girls—Jones & Crumley—Fern, Bigelow & King—Burt Holdsworth Co. (Second Half)—The Herberts—Holly & Lee—Nola St. Claire Co.—Sargent & Marvin.

**HOBOKEN**

(First Half)—Nestor & Vincent—Bobby Folsom—Swor Bros.—Frank Mullane—Mile. Rialto Co. (Second Half)—Russell & Devitt—Polly Moran—Carlo De Angelo—Healey & Cross—Billy Bouncer's Circus.

**HAZELTON**

(First Half)—Maxine & Bobby—Vernon—Fields & Fink—Golden Gate Trio. (Second Half)—Cliff Jordan—Abbott & Healey—Walsh, Reed & Walsh—Musical McLarens.

**HARRISBURG**

(First Half)—Raymond & Geneva—Dave Bernie—Faber & Burnett—Wylie & Hartman—Paul Dinos Revue. (Second Half)—Hardy Bros.—Jewell & Raymond—Lewis Haskell—J. C. Mack & Co.

**HAVERHILL**

(First Half)—Dancing Kennedys—Willie Smith—Welch, Mealy & Montrose—Redmond & Wells—Chandon Trio. (Second Half)—Page & Gray—Moratti & Harris—Corbett & Neil—Jarrow—Alma Neilson & Co.

**ITHACA**

(Second Half)—Martin & Jahri—Edna Perin—Murray Leslie Co.—Walsh & Austin—Fitch's Minstrels.

**JERSEY CITY**

(First Half)—Bob Albright—Kittner & Reaney—Beeman & Grace—Al. H. White & Co.—Orren & Drew—Biddell. (Second Half)—Thos. J. Ryan & Co.—Donovan & Lee—Kane & Grant—Wm. O'Clare—Dare Bros.

**JOHNSTOWN-PITTSBURG**

Leonard—Colt, Albertson & Co.—Bob & Tip—Goldie & Thone—Highlights of 1922.

**JAMESTOWN**  
(First Half)—Wardells & LaCoste. (Second Half)—Grace Leonard—Coakley & Diner.

**KINGSTON**  
(First Half)—Hoffman & Howard—Gibson & Price—The Melofuns. (Second Half)—Ab Ling Foo—Century Girls.

**LANCASTER**  
(First Half)—Joe Allen—Reynolds & White—J. C. Mack Co. (Second Half)—Parshleys—Schwartz & Clifford—Prichard & Purviance—Six American Belfords.

**LAWRENCE**  
(First Half)—The McBanns—Payton & Ward—Mabel Berra—Wyatt's Lads & Lassies. (Second Half)—Jas. & Etta Mitchell—Willie Smith—Stagpole & Spier—Ford & Cunningham—Blackstone.

**LEWISTON**  
(First Half)—Mykoff & Vanity—Jim Doherty—Leonard Willard—Peel & Corvin—Klown Revue. (Second Half)—Al. Fairbanks—Jeanne LaCrosse—Dancing Kennedys.

**LYNN**  
(First Half)—The Comebacks—Conlin & Glass—Ford & Cunningham—Alma Neilson. (Second Half)—Corradini's Animals—Donovan & O'Malley—Fred Bower's Revue.

**MONTREAL**  
Transfield Sisters—Elm City Four—Arthur Astill & Co.—John Tray & Co.—Duffy & Keller—Visser & Co.

**MIDDLETOWN, CONN.**  
Roy LaFrance—Alf. Grant—Clay & Robinson—Seven Little Sweethearts.

**MORRISTOWN**  
(Second Half)—Great Johnson—Neff & Rankin—Crane, May & Crane—John B. Toomer Co.

**MIDDLETOWN, N. Y.**  
(First Half)—Kirby—Quinn & Anger—Brooks & Morgan. (Second Half)—Hoffman & Howard—Gibson & Price—The Melofuns.

**MIDDLETOWN**  
Show Shop—Will Morris—Bolger Bros.—Dawson Sisters' Co.—Evans & Wilson—Century Girls—Reddington & Grant.

**MCKEESPORT**  
(Second Half)—James Valdaire—Jones & Crumley—George Graves Co.—Arthur Geary—Tom Brown's Melodyland.

**MANCHESTER**  
(First Half)—Al. Cap—Henry & Adelaide—Kernan, Cripps & Co.—Faber & McGowan—Page & Green. (Second Half)—Rose & Moon—Fargo & White—Kernan, Cripps & Co.—Furman & Nash—The McBanns.

**NEW LONDON**  
(First Half)—Prince Sherji—Morgan & Binder—Loraine Sisters' Co.—Billy Shone. (Second Half)—Choy Ling Foo—Dancing Dorans—Munford Sisters' Co.—Walsh & Edwards—Lellora & Beckman.

**NEW BRITAIN**  
(First Half)—Leighton & DuBall—Reed & Selma—Reckless & Arley. (Second Half)—Pat. Conte—Duel & Woody—Claude & M. Cleveland—Sankus & Sylvers.

**NORWICH**  
(First Half)—Victoria Goodwin—Hayes & Johnstone—Cly & Robinson—Sankus & Sylvers. (Second Half)—Hope Sisters—Jack Marley—Ullis & Lee.

**NEW CASTLE**  
Arthur Geary—Oliver & Nerret.

**OLEAN**  
(First Half)—Pollard—Grace Leonard—Coakley & Dunlevy—Reynolds Trio. (Second Half)—Campbell & Ray—Wardells & LaCoste—Abearn & Peterson.

**PHILADELPHIA**  
Wm. Penn (First Half)—Ziska—Miller & Caoman—Hall, Ermine & Brice—Fisher & Hurst—Franklyn Charles Co. (Second Half)—Two Stenards—Green & Burnett—Franklyn Charles Co.—Burke & Durkin—Bobby Randall.

Girard (First Half)—Martelle—Jack Roof Co.—Mason & Guyenne. (Second Half)—Ziska—Laura—Ordway Co.—Jack Roof Co.

**PASSAIC**  
(First Half)—Prof. Peak's Blockheads—Ullis & Lee—The Candy Shop—Schwartz & Clifford—Ryan, Weber & Ryan. (Second Half)—Montambo & Knapp—Connors & Frances—Clinton & Cappel—Hampton & Blake—Mile. Rialto Co.

(Continued on page 25)

**A NEW BIG TIME ACT**  
**CEDRIC LINDSAY & MASON HAZEL**  
PLAYING KEITH CIRCUIT

**L. J. K. HEIL says**

Ever since I've handled MADISON'S BUDGET, Mr. Madison's instructions to me have been, "If any purchaser is dissatisfied with his bargain, give money back without question or argument." As a matter of record, on the rare occasions when I am asked to return a dollar, it is only because the performer has accidentally ordered the same BUDGET twice. Get Mr. Madison's latest and greatest issue, MADISON'S BUDGET No. 18, which contains a profuse assortment of gilt-edge monologues, double acts, both for 2 males and male and female; parodies, 200 single gags, some great minstrel first-parts with finale, a one act comedy "tab" for 9 people, a sketch for 4 people and many other comedy, et ceteras. Remember ONE DOLLAR brings MADISON'S BUDGET No. 18 to any address the world over. Send orders to L. J. K. HEIL, 1062 Third Avenue, New York.

# WALTER NEWMAN

IN PROFITEERING, WRITTEN BY WALTER NEWMAN

BY ACTUAL COUNT 97 BIG LAUGHS IN 16 MINUTES

B. F. KEITH'S WORLD'S BEST VAUDEVILLE



# DRAMATIC and MUSICAL

## "BROKEN BRANCHES" AT THE 39TH STREET DULL COMEDY DRAMA

"Broken Branches," a comedy-drama in three acts by Emil Nyitray and Herbert Hall Winslow, presented at the 39th Street Theatre on Monday night, March 6.

### CAST

Arthur Weldon.....	Edward Reese
Mary.....	Amy Onkley
Larry Martens.....	Wallace Ford
Emilie Martens.....	Beatrice Allen
Elsie McCann.....	Aileen Poe
John McCann.....	H. R. Irving
Karl Martens.....	Hyman Adler
Mr. McCann.....	J. M. Kerrigan
Mr. Fox.....	Russell Johnstone

At the 39th Street Theatre on Monday night a play with a moral was unfolded to the public, but just what the moral is, is difficult to say. It is either that parents should not give their children everything they want or that they should; one or the other, you may depend on that.

A play about an American family, it contains all the tricks and subterfuges intended to bring a sympathetic tear to eyes which, thanks to the movies, refuse to tear. There is that sob-making bit about the sale of the old rocking-chair, in which the dead mother used to sing her children to sleep, by the group-up children who think it too old-fashioned. And the follow-up of the repurchase of the same chair by the father and its replacement.

The most astonishing feature of "Broken Branches" is the insertion of a scene which has absolutely no reason for existing and is explained away by the statement that it is the story of a book which one of the characters has been reading. This scene depicts the downfall of the fastidiously brought up daughter and son of a wealthy diamond merchant, who has driven them out of his house. The scene takes place five months after the two have gone out into the world, and shows them in the ante-room of a cabaret. The son is a dope fiend, and the daughter just embarking upon a life as a woman of the streets, but who takes poison before the eyes of her heartbroken father and dies in his arms. But this whole scene means nothing. It is only the story of a book, which the father has been reading and which he fools everybody into thinking that he believes is what has happened to his children.

The story briefly is about the troubles caused by the lack of understanding between fathers and children. One Karl Martens, played by Hyman Adler, a wealthy diamond merchant, returns suddenly from a trip to Europe and finds that his best friend, old Mr. McCann, played most ably by J. M. Kerrigan, has been committed to a home for the aged by his ungrateful children, who have induced him to sign over all his property to them. Incensed at this Martens brings McCann to his home to live with him and starts suit for the recovery of the old man's property. He refuses to believe that his own children could be as ungrateful as McCann's, but is half convinced by McCann that they would be if they weren't given everything their hearts desired. Martens tries it out, and finds out that his son, with whom he intrusted \$15,000 to pay an obligation, has "borrowed" the money and given it to McCann's vampy daughter-in-law, who in turn has lost it on the stock market. After a quarrel young Martens and his sister, to whose sweetheart the old man has refused to loan \$25,000, leave the house.

Following the scenes which show that much of the story comes the cabaret scene, and then the last one, which shows that it was only imaginary and brings Martens and his son and daughter to a closer understanding. He gives them everything they want, which proves the moral.

The best acting in the piece is done by

J. M. Kerrigan in the role of McCann, Miss Beatrice Allen, who plays Emilie Martens, and Wallace Ford, who plays the role of the young Martens. Hyman Adler, as old man Martens, does justice to his role, but seems to lack confidence in his manner of speech, at times he speaks with an accent and at other times he does not. The part is similar to those which Barney Bernard is noted for, but does not have enough comedy.

Edward Reese, Amy Onkley and Aileen Poe are fair in their parts, but H. R. Irving, in the role of young John McCann, is hopelessly miscast.

## "THE FIRST MAN," NEW O'NEIL PLAY, AT THE PLAYHOUSE

"THE FIRST MAN," a play in four acts by Eugene O'Neill. Produced at the Neighborhood Playhouse, Saturday night, March 4th.

### CAST

Curtis Jayson.....	Augustin Duncan
Martha.....	Margaret Moyer
John Jayson.....	Narry Andrews
John Jr.....	Gordon Burby
Richard.....	Alan Bunce
Esther.....	Margherita Sergeant
Lily.....	Marjorie Venneut
Mrs. Davidson.....	Marie L. Dav
Mark Sheffield.....	Eugene Powers
Emily.....	Eva Condon
Richard Bigelow.....	Frederic Burt
A Maid.....	I. Hill
A Trained Nurse.....	Isabel Stuart

Quite a distinguished little company of intellectual giants and gluttons for punishment journeyed last Saturday night to attend the opening performance of "The First Man" Eugene O'Neill's latest play, at the Neighborhood Playhouse, situated away up, or down, Grand street, near what was known in the old days as Corlear's Hook. Undoubtedly many of the theatregoers would have been just as well satisfied if they had stopped half way at one of the neighborhood movie houses. A distasteful play, badly acted for the most part, and unusual language, worse than anything O'Neill has done before, is "The First Man."

Augustin Duncan worked hard, but unnaturally portrayed one Curtis Jayson, a scientist more engrossed in his work than anything or any one else in the world. Of his wife he has made a sort of secretary, which is a life job, as it were. Just as the scientist is about to set out on a five-year sojourn among the elements of the Tibetan plateau, his wife very thoughtlessly makes it known that there will be an increase in the family in the near future, which is no music in the ears of Curtis Jayson. Subsequently they have to tarry in the town of Bridgeton, Conn.

The town is sketched in a manner designated to show how small and mean a town and its inhabitants can be. Jayson's bitterness and disappointment at the news of the coming baby so troubles him that he begins to wish that the child will be born dead. For it has upset his plans; it is this bitterness and disappointment that helps to carry the play forward.

The folks of Bridgeton, however, believe that Jayson is grieved because he has doubts as to the parentage of the child. He reviles his wife, whom he acknowledges as his best pal, purely on the ground that she has allowed herself to become enslaved by something that will keep her confined to her bed for several weeks. When the baby is finally born (the audience suffers as well as the mother), the mother dies and the child lives.

The cast with the exception of the leading members, did fairly well. It may be hailed later as a great play, but the fact remains that it is very disagreeable and tedious throughout.

## "ROSE OF STAMBOUL" GREAT PRODUCTION AT THE CENTURY

"The Rose of Stamboul," an operetta in three acts with music by Leo Fall and Sigmund Romberg, book and lyrics adopted by Harold Atteridge, presented at the Century Theatre on Tuesday evening March 7, 1922.

### CAST

Kemel Pasha.....	Henry Warwick
Kondja Gul, his daughter.....	Tessa Kosta
Achmed Bey.....	Marion Green
Howard Rodney Smith.....	Jack McGowan
Bob, his valet.....	James Barton
Midili, Kondja's dearest friend.....	Mabel Withee
Desiree, Kondja's companion.....	Elizabeth Reynolds
Abdul, guard of the Harem.....	Lon Hascall
Rodney Smith, Howard's father.....	Rapley Holmes
Bul-Bul.....	Elmira Lane
Saada.....	Otilia Barton
Maada.....	Sibylla Bowhan
Guzela.....	Emma Wilcox
Fatimo.....	Maude Satterfield
Durlane.....	Belle Mazelle
Emire.....	Lillian Wagner
Haidee.....	Marjorie Wayne
Hassan.....	Zita Lockford
Neldjal.....	Naro Lockford
Desha.....	John V. Lowe
Felicia.....	Mlle. Desha
Helen.....	Felicia Sorel
Jack.....	Helen Nelidova
	Jack Scott

In this production of the Viennese operetta, "The Rose of Stamboul," the seven persons credited with creating it have consigned to the ash-heap for ever that old adage about too many cooks. The seven cooks who expended their artistic talents on this beautiful show have concocted a broth which is above reproach. According to the program, the score is by Leo Fall and Sigmund Romberg; the book and lyrics adopted by Harold Atteridge; the numbers staged by Allan K. Foster (hail to him!); the stage settings by Watson Barratt; the production staged by J. C. Huffman, and the entire show supervised personally by J. J. Shubert.

Jim Barton, that unsurpassable clown, was never better than he is in this deftly mixed theatrical cocktail, with all the best features of light opera, musical comedy, revue, vaudeville and burlesque. Barton's dancing, his remarkable sense of comedy, his perfectly articulated singing and above all, his wonderful ability as a pantomimist, would make this show a howling success even if it were not so good otherwise. The Lockfords, Zita and Naro, French dancers who have been appearing in vaudeville, are two creative artists who, it is hoped, will never, never forsake the American stage. Acrobats of astounding ability, they combine sensational feats of strength with the utmost grace and rhythm of the classical dancer, they are indeed superb.

Barton and the Lockfords stand out like the lights of Broadway on a dark night, but the performance given of the other stars, Marion Green and Tessa Kosta, is by no means dimmed by their co-stars' radiance. Marion Green possesses a splendid resonant voice and is a forceful actor. Miss Kosta fulfills every requirement of her role. In lesser roles, Jack McGowan, of "Love Nest" fame, and Mabel Withee suffice. McGowan is to be congratulated for his luck in having been apportioned the song-hit of the show, "Lovey Dove," which he, with the assistance of Miss Withee, sing a half dozen times in the first act and twice as many times in the third.

Outside of "Lovey Dove," which is evidently by Sigmund Romberg, the other music does not possess much "hit" quality, although it is exceedingly pleasing. One waltz-ballad, however, which sounded as though its title is "Time Only Can Tell," is a lovely thing.

There is one scene, the second, which is ravishingly set. This scene also contains the best numbers and costumes of the show. A ballet in it is one of the finest things Broadway has ever seen. Its

beauty is set off and enhanced by the clowning of Barton, who, as a horn-tooting faun and then as a much-pantalooned Russian, breaks in with the side-splitting results on the more aesthetic dancers. Barton is a joy forever. One of his bits where he becomes dazed by his whirling and tumbling and makes a bewildered search for the audience, is absolutely as great a piece of humor as we have ever seen.

The story of "The Rose of Stamboul" is simple enough not to tax the brain. It is about the marriage of an unwilling child of the harem to a Turkish husband when she loves another. Of course, her husband proves to be the one she loves, but whom she has never seen before.

## GEO. M. COHAN SCORES BIG HIT IN NEW PLAY AT THE GAIETY

"Madeline and the Movies," a farce in a prologue, two acts and an epilogue by George M. Cohan, presented at the Gaiety Theatre on Monday, March 6, 1922.

### CAST

Garrison Paige.....	George M. Cohan
Harvey.....	Frank Hollins
Madeleine.....	Georgette Cohan
Aggie.....	Ruth Donnelly
Madigan.....	Edward Nannery
Tony Burgess.....	Harry Mestayer
Andrew.....	Thomas Jackson
Violet.....	Louise Orth
Bella.....	Jean Robertson
Goldberg.....	Chas. Halton
Callahan.....	Frank Sheridan
Policeman.....	Martin Malloy

If "Madeleine and the Movies" had been presented without mention of the author's name it is a sure bet that everybody who saw it would declare George M. Cohan had written it. Cohan is spread all through it. There is no one who writes the sort of farce he does. Georgette, lovable daughter of the famous George, is one of the feature members of the cast of her father's new play. There is no attempt made to create a new star over night of her, rather she fills a modest part most modestly and demands no too great share of the credit for the enjoyable performance given by the whole company, of which, it is worth while noting George M. Cohan is also a member.

There is something delightfully charming about seeing Cohan in some of the scenes with his daughter. The undoubted affections they hold for each other seems to radiate from them.

Cohan plays the part which was played the first two days of the week by James Rennie. The actor-manager-playwright's decision to jump into the cast is said to have been arrived at very suddenly, and mutually satisfactory arrangements made with Rennie to give up his part.

The plot is one of those amusing Tavernesque creations of Cohan's, in which everything is interesting but nothing is clear until almost the last minute of the play. It is about the love of a poor little maiden, played by Miss Georgette, for the greatest film star of them all, Garrison Paige. He finds her sleeping upon his luxurious divan when he returns from the studio to his Park Avenue apartment. He suspects a practical joke is being played upon him, then it begins to look like blackmail. All the superficialities of the people who have made the screened drama famous or infamous, are starred most humorously. The surprise finish lets the audience in on the secret that it was all but a dream.

Harry Mestayer, who needs no introduction to New York theatre-goers, and Ruth Donnelly aid in no small degree the general impression of the play. Frank Sheridan also handles his part with his usual dexterity. In a small part Thomas Jackson is agreeably noticeable, Cohan has scored a great hit in the piece which will doubtless run for many weeks.



## CHICAGO SHOW REVIEWS

AMERICAN  
(Last Half)

A well arranged program was witnessed Thursday night, by a well filled house. The audience seemed in a splendid mood for entertaining and they were not disappointed at the outlying of the talent that was offered them.

Proceedings get underway with Frank and Clara La Tour, who worked in full stage before a very elaborate drop. Both artists are versatile and offer bits of everything, combining, juggling, magic soap bubble blowing and closing with a well executed bit of devil stick juggling. The man gets much out of his comedy antics. The act went over splendidly in the early spot.

Francis and Scott proved a couple of female singers that either need more work or else voice cultivations. They sang a number of songs, but failed to rouse the audience into any mood for elation. The act fairly got away under the wire.

Austin and Delaney, corked up, stopped proceedings in their tracks with a clever line of cross fire patter and dancing. The smallest of the two is an excellent straight man and he has working beside him one of the best comedians in vaudeville today. This lanky individual handed out laugh after laugh and they were legitimate laughs. The boys had an easy time and they were truly deserving of the tremendous applause that was accorded them.

Johnny Coulon, local fighter and former holder of the bantamweight championship of the world, proved a good drawing card. Johnny has an act where he defies any one to lift him from the floor. He has a knack of catching one on a certain nerve, which practically renders the one attempting to lift him helpless. Several plants furnished laughs and Johnny entertained by his cleverly arranged novelty.

Harry and Emma Sharrock with their mind reading offering gave a fine performance though forced to work exceedingly hard. The act is well known throughout Chicago, having appeared in the loop theatres continually. To the American audience they were a rare treat.

The Alexander Melford Trio offered a series of fast acrobatic feats that held the audience seated. A noticeable fact is that an audience in an outlying theatre never leaves the house until the final drop of the curtain. This turn is a pleasing one and in closing spot is fitted in splendidly. H. F. R.

WEST ENGLEWOOD  
(Last Half)

Hart and Francis, with hats and boomerangs, opened the performance at the West Englewood on Friday evening. The second show held a capacity audience. The act throws and juggles hats and boomerangs, and also hoops. They managed to do all sorts of things with them and incidentally entertained the ticket buyers with an excellently arranged novelty.

Stanley, Doyle and Reno form a neat harmony singing trio. The boys made neat appearances and carried themselves nicely. Their individual voices are strong and their harmony work is well done. They offered a repertoire of popular numbers, which have been well selected. "Tuck Me to Sleep," used for a closing number, brought the boys out for an encore, in which they sang "She's Mine, All Mine."

The Rainbow Revue, consisting of three principals and a chorus of five, did not seem to make much of an impression. The act slows up continually and seems to be in need of more work. Perhaps a little more rehearsing of the various numbers may put the offering into shape.

E. J. Moore pulled a new one on the southsiders who have heard and read about "Sawing a Woman In Half," pulls a burlesque on it and saws a rabbit in half, a feat which kept the audience on its toes. Moore's mystic work and his sleigh-of-hand had the house puzzled throughout. He has a splendid plant, who succeeded in getting much laughter through his comic capers and his peculiar makeup.

The Frechand Brothers closed the show with some dancing and hand balancing. H. F. R.

EMPRESS  
(Last Half)

The audience appeared in a very enthusiastic mood Friday night, and the various artists taking part in a splendidly arranged program.

The Arnesens, composed of man and woman, with the latter very attractive, opened presenting a routine of hand to hand and hand to head balancing. The male member performs some very difficult feats with ease. One of his best bits is with a walking stick on a tight wire.

Noble and Brooks, man and woman, appeared before a special showing the interior of a theatre lobby. They have a splendidly arranged line of cross fire chatter, which kept the audience laughing continually. The man is a good comedian and his efforts netted the act solid laughter. The lady is splendid appearing and sings in a clear toned voice.

Eldridge, Barlowe and Eldridge, with special scenery, were seen in a rural comedy offering that smacks with good wholesome comedy. The trio put over their material cleverly with the results that the 20 minutes they occupied the stage they supplied screams of laughter.

Townsend Wilbur and Company offered a comedy sketch that was well enacted. Mr. Wilbur, playing two characters, registered an individual success with the portrayals. His company gave excellent support and the act was liked.

Hall and Dexter introduced a versatile young man and a very attractive young lady. Hall is a real artist. His imitation of Charley Chaplin's walk brought the house down, and when he played the slide trombone and doubled with a jazz dance, that was the signal for more applause. The girl carries herself splendidly and makes a beautiful change of wardrobe.

Rosa and Josefa Blazek, the grown together twins, are credited with being the offering that attracted the far southsiders into the portals of the Princess. This attraction has been playing about Chicago for months and has been a great business getter. The act, while freakish, is well laid out and offered. H. F. R.

KEDZIE  
(Last Half)

Rose and Thorne opened the second show at the Academy Theatre on Thursday night with singing and talking, intermingled with comedy. The man works straight, while his female teammate works in a good Swedish dialect.

Jake Sternad's Napanese is a revised school act that bids fair to bring others into the fold. The school act has been a thing of the past, but the Napanese will undoubtedly make other producers start revivals and reinstate this standard caliber of attractions. Harry Fields, as the German school teacher, did wonders with the character and had the Kedzie audience laughing continually. The "sissie" character also came in for a good share of the honors, supplying laughs nearly with every movement he made.

Two girls, who sang harmony numbers, was another enjoyable portion. The act was lively and gave the greatest of satisfaction.

Al Abbott with hats, an accordion, mouth organ and many songs, hit it off nicely and held his audience throughout his offering. Abbott sang "Pick Me Up and Lay Me Down," sending this number over for solid returns.

Rubin and Hall, two chaps with a clever routine of singing numbers and some cleverly written cross fire material, scored the hit of the program. The boy, working as the Hebrew comedian, handles the characterization in true to life form and the results obtained from his comedy bits brought instantaneous applause and laughter. His eccentric dancing caused the Kedzie audience to applaud more than they have done in previous weeks. The straight man works splendid alongside of the comic with the results that the act is worthy of better vaudeville.

Tony and George closed with a cleverly arranged bit of acrobatic work with the male members executing many difficult feats in rather an easy manner. One of the best bits offered is when the top mounter stands upon the shoulders of the understander and turns a double somersault again landing upon the shoulders of the understander. H. F. R.



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# VAUDEVILLE BILLS

(Continued from page 21)

## PITTSFIELD

(First Half)—Hope Sisters—Munford & Stanley—Chapman & King—Alf. Grant—LeDora & Beckman. (Second Half)—The Nello—Ormsbee & Remig—Hayes & Johnstone—Redmond & Wells—Tchow's Cats.

## PITTSBURGH

Dolly's Pets—Sweet & Logue—Tom & Dolly Ward—Geo. & Ray Perry—Harry Meehan—Dr. Harmon—Bowman & Gibson—Ross & Mayne.

## PITTSBURGH-JOHNSTOWN

Hanlon & Clifton—Tracey, Palmer & Tracey—Dill & Parker Co.—Arthur Finn & Co.—Cliff Jordan—Beginning of the World.

## PORTCHESTER

(First Half)—Montambo & Nap—Leon & Templeton—Tango Shoes—Tom Brantford—Holmes & Wells. (Second Half)—Lynn & Bailey—John Le Clair—Devine & Williams—Four Readings.

## PATERSON

(First Half)—Robins Family—Gene & Menotti—Potter & Hartwell—Anna Vivan & Co.—Nestor & Hayes. (Second Half)—Peggy Brennan & Bro. Betty & Tim—McDevitt, Kelly & Quinn—Calhiff & Romaine.

## READING

(First Half)—The Dellomans—Marino & Martin—Baroness De Hollub Co.—Milt Collins—20th Century Revue. (Second Half)—Raymond & Geneva—Dixie Hamilton—Faber & Burnette—Wylie & Hartman—"Sawing a Woman in Two."

## SHAMOKIN

(Second Half)—Brent Hayes—Boland & Knight—Chas. & Monte Huber—McIntyre & Holcomb—Lamb's Manikins.

## STAMFORD

(First Half)—Pat Coyte—Lyman & Bailey—Hall & Shapiro—Daly, Mack & Daly. (Second Half)—Victoria Goodwin—Keller & Waters—Leighton & DuBall—Henedee Troupe.

## SO. NORWALK

Prof. Peak's Blockheads—Morgan & Binder—The Candy Shop—Hall & Shapiro—Choy Ling Foo.

## SHENANDOAH

(Second Half)—Maxine & Bobby—Vernon—Fields & Fink—Golden Gate Trio.

## SUNBURY

(First Half)—Brent Hayes—Boland & Knight—McIntyre & Holcomb—Lamb's Manikins. (Second Half)—Bollard—Wolford & BURGARD—Hinkle & Mae—Telephone Tangle.

## STEUENSVILLE

(First Half)—Finn & Sawyer—Holly & Lee—Autumn Trio—Fay & Ross. (Second Half)—Hunniford—Fenwick Girls—Billy Doss—Fern Bigelow & King.

## TORONTO

Mack & Lee—Spirit of Mardi Gras—Mabel Burke—Ranzettas—Geo. Teoman.

## QUEBEC

Durande Art Gems—Martini & Moore—The Kevellos—Millard & Marlin—Jas. Fat Thompson.

## UTICA

(First Half)—Tchow's Cats—Allen & Thornton—Chas. Rogers Co.—Dixie Four—Armond Kaliz Co. (Second Half)—Downey & Claridge—Markel & Gay—Burtons—Conroy & Yates—Morton Jewell Co.

## WHEELING

(First Half)—Ketch & Wilma—Wild & Hill—Walter Baker Co.—Martha Pryor Co.—Leona Hall Review—Minetti & Sidell. (Second Half)—Anna Francis—Wm. Edmunds Co.—Mack & Stanton—Autumn Trio.

## WOONSOCKET

(First Half)—Walsh & Edwards—Downey & Claridge—Gow Ding. (Second Half)—Grant & Wallace—Pinkie—Reed & Selmar.

## YORK

Hardy Bros.—Dixie Hamilton—Lewis & Norton—Ned Norworth Co.—"Sawing a Woman"—The De Hornmans—Dave Bernie—Baroness De Hollub Co.—Milt Collins—20th Century Revue.

## NEWPORT

(First Half)—Geo. & Mae LeFever—Bob Willis—Barrett & Cuneen—Chas. Ahern. (Second Half)—Henry & Adelaide—Roland & Meehan—Chas. Irwin—Wyatt's Lads and Lassies.

## POLI CIRCUIT

Week of March 13, 1922

## BRIDGEPORT

Poli's (First Half)—Three Lees—Foster & Joyce—Laughlin & West—Pierce & Ryan—Theodore Bekeff Co.—Whitfield & Ireland—Aurora's Animals. (Second Half)—Hartley & Jee—Jack Reddy—Maker & Redford—Roland Kelly Co.—Belle Montrose—Anatol Friedland Co.

## HARTFORD

Capitol (First Half)—Adonis & Co.—Howard & Ross—May West Co.—Belle Montrose—Emilie Lea—Joe Laurie—Reynolds & Donegan. (Second Half)—Bert & Hazel Skatelle—Shapiro & Jordan—Laughlin & West—Rucker & Winifred—Theodore Bekeff Co.—Dan Downing—Melodyland.

## NEW HAVEN

Palace (First Half)—Bud & Jessie Gray—Davis & Walker—Maker & Redford—Polly Moran—Shaw & Lee. (Second Half)—Three Lees—Foster & Joyce—Gardner & Bailey—Maud Earl—Mabel Bard Revue—Joe Laurie.

## SPRINGFIELD

Palace (First Half)—Ormsbee & Remig—Faden Trio—Roland Kelly Co.—Maud Earl—Mabel Ford Co. (Second Half)—Baggert & Sheldon—Walter Kaufman—Jos. Bernard Co.—Shea & Lee—Eva Shirley & Calif. Ramblers.

## SCRANTON

Poli's (First Half)—Homer Romaine—Downey & Whiting—Miller & Anthony—Harry Cooper—Flashes. (Second Half)—Claire & Atwood—Ryan & Ryan—Henry's Melody Sextette—McCool & Rarick—J. J. Clifford.

## WILKES-BARRE

Poli's (First Half)—Claire & Atwood—Ryan & Ryan—Henry's Melody Sextette—McCool & Rarick—J. J. Clifford Co. (Second Half)—Homer Romaine—Downey & Whiting—Miller & Anthony—Harry Cooper—Flashes Revue.

## WATERBURY

Palace (First Half)—Bert & Hazel Skatelle—Frances Dougherty—Jack Collins Co.—Rucker & Winifred—Anatol Friedland Co. (Second Half)—Girle & Her Cyclones—Faden Trio—May West Co.—Whitfield & Ireland—Aurora's Animals.

## WORCESTER

Poli's (First Half)—Hartley & Jee—Walter Kaufman—Jos. Bernard Co.—Eva Shirley & Co. (Second Half)—Bud & Jessie Gray—Pearce & Ryan—Emilie Lea—Bob Willis—Reynolds & Donegan.

Plaza (First Half)—Bagert & Sheldon—Shapiro & Jordan—Dan Downing—Melody Land. (Second Half)—Adonis Co.—Davis & Walker—Jack Collins Co.—Harmon & Harmon—Doree's Operalogue.

## W. V. M. A.

## CHICAGO, ILL.

Logan Square (First Half)—The Wonder Girl—Emmons & Colvin—Briscoe & Rauh—Mel Klee—Tess Sherman & Co. (Second Half)—Austin & Delaney—Kay & Lorene Sterling—Edith Clifford—Josephson's Company.

Kedzie (First Half)—La France Bros.—Rodero & Marconi—Moody & Duncan—Billy Beard. (Second Half)—Gordon & Gordon—Sully & Thomas—Monroe & Gratton—Three White Kuhns.

Empress (First Half)—Gordon & Gordon—Chas. Burkhardt & Co.—Ross, Wyse & Co.—Zemater & Smith. (Second Half)—Redmond & Leona—Fascination—Gautier's Toy Shop.

American (First Half)—The Five Harmony Queens—Gautier's Toy Shop. (Second Half)—Joyner & Foster—Lafrance Bros.

## ATCHISON, KAN.

Orpheum—Primo Velly—Hall & West—Reno Sisters & Allen—Beatty & Evelyn—Berzack's Circus.

## ALTON, ILL.

Hippodrome (First Half)—Ah Sid—Karlton Emmy's Pets. (Second Half)—Monroe Bros.

## BLOOMINGTON

Majestic (First Half)—Monroe Bros.—Mary Dore—Byron Bros.—Moanulua Sextette. (Second Half)—Moss & Frye—Perrone & Oliver.

## BEVERLY, ILL.

Apollo—Dalley Bros.—James Fulton & Co.

## CEAR RAPIDS, IA.

Majestic—Taylor, Macy & Hawks—Flirtation Jack Inglis—Amaranth Sisters & Co.

## CENTRALIA, ILL.

Grand (First Half)—Wilfred Dubois—Bert Lewis—Princeton Five—Hayes & Lloyd—Jim & Bee McIntyre. (Second Half)—Gladys Green & Co.—Great Lester—Jerome Merrick & Co.—Holliday & Willette.

## CHAMPAIGN

Orpheum (First Half)—Nelson's Catland—Cecil Grey—Robert Reilly & Co.—Billy Arlington & Co.—Joe Bennett—Rose, Ellis & Rose. (Second Half)—Hays & Lloyd—Byron Bros.—Moanulua Sextette.

## DUBUQUE, IA.

Majestic—Mudge Morton Trio—Raines & Avey—Winton Bros.

## DAVENPORT

Columbia (First Half)—Fred Hughes—Simpson & Dean—Marzo Waldron & Co.—Gordon & Day. (Second Half)—Austin & Cole—Dougal & Leary—Baxley & Porter—"Flirtation"—Mel Klee—Amaranth Sisters & Co.

## E. ST. LOUIS, ILL.

Erber's (First Half)—Three Hamel Sisters—York & Mabelle—Mellon & Renn—Stanley, Tripp & Martin. (Second Half)—Bower, Walter & Crocker—Ben Nee One—Five Chaplins.

## EDWARDSVILLE, ILL.

Willey (Sunday)—Gladys Greene & Co.

## FORT SMITH, ARK.

Joie—Nippon Duo—Frish, Rector & Toolin—Henry B. Toomer & Co.—De Witt, Young & Sister.

## GRAND ISLAND, NEB.

Majestic (First Half)—Frank Gardner & Co.—Hamlin & Mack. (Second Half)—Hector—Hayden, Goodwin & Rowe—Gruett, Kramer & Gruett.

## HASTINGS, NEB.

Empress—Hector—Hayden, Goodwin & Rowe—Gruett, Kramer & Gruett.

## HANNIBAL, MO.

Price's—Gladys Greene & Co.—Princeton Flye.

## JOLIET

Orpheum (First Half)—Moss & Frye—Perrone & Oliver. (Second Half)—Knight's Roosters—Al Abbott—Evelyn Phillips & Co.

## KANSAS CITY, MO.

Globe (First Half)—Sawyer & Eddy—Thelma—Frances Parks & Co. (Second Half)—Carlos & De Fries—Charles Frink—Stratford Comedy Four.

## KENOSHA, WIS.

Virginian—Walton & Brant—Wayne, Marshall & Garay—Taylor, Macey & Hawks.

## LINCOLN, NEB.

Liberty (First Half)—Carlos & De Fries—Three Boys—Frank Gardner & Co.—Roach & McCurdy. (Second Half)—Jack George Duo—Billie Gerber Revue—Buddy Walton—Winton Bros.

## LINCOLN

Hippodrome (First Half)—Joyner & Foster—Brownlee's Hickville Follies—Jimmy Savo & Co.—"Sawing a Woman in Half." (Second Half)—Greene & Parker—Jack Inglis—"Sawing a Woman in Half."

## MARSHALLTOWN

Lawrence Johnson—Rings & Rainbows—Al Lester & Co.

## MUSCATINE, IA.

Grand Opera House—Raines & Avey—Marie Delight & Boys—Gordon & Day.

Orpheum (First Half)—Ed. E. Ford—Greene & Parker—Alexander Melford Trio (Second Half)—Claude Golden.

## NORFOLK, NEB.

Auditorium—Carlos & De Fries—Cook & Rosevere—Roach & McCurdy—Three Boys. (Second Half)—Rector—Hayden, Goodwin & Rowe—Gruett, Kramer & Gruett.

## OKMULGEE, OKLA.

Orpheum (First Half)—Ray O Lite—Sampson & Douglas. (Second Half)—Wright & Earle—Hugh Johnston—Four Pierrots.

## OMAHA, NEB.

Empress (First Half)—Lawrence Johnston—Gruett, Kramer & Gruett—Buddy Walton—Billie Gerber Revue. (Second Half)—Three Boys—Roach & McCurdy.

## OKLAHOMA CITY, OKLA.

Orpheum (First Half)—Takteta Bros.—Colvin & Wood—Gilroy, Haynes & Montgomery—Dooley & Store—Clifford Wayne Trio. (Second Half)—Anderson & Graves—Barto & Clark—Zuhn & Dreis—Schictl's Manikins.

## PEORIA

Orpheum (First Half)—Butler & Parker—Al Abbott—Evelyn Phillips & Co. (Second Half)—Billy Arlington & Co.—Kramer & Boyle.

## QUINCY

Orpheum (First Half)—De Winters & Rose—Lester—Edith Clifford & Co. (Second Half)—Brookman & Howard.

## RACINE, WIS.

Rialto (First Half)—Edw. Stanileff & Co. (Second Half)—Walter & Brant—Wathe, Marshall & Candy—Taylor, Macy & Hawks—Wright Dancers.

## SIoux CITY

Orpheum (First Half)—Fenton & Fields—Mason & Shaw—Eddie Foy & Family—Al Wohlman. (Second Half)—Laura & Billy Dryer—Cook & Rosevere—Helen Keller—Lydia Barry—Lane & Hendricks—Ruth Howell Duo.

## SIoux FALLS, S. D.

Orpheum (First Half)—Jack George Duo. (Second Half)—West & Van Sicken—Hap & Mary Hazard—Al Wohlman—Eddy Foy & Family.

## SPRINGFIELD

Majestic (First Half)—Ben Harney—"Indoor Sports"—Three White Kuhns. (Second Half)—Frank & Milt Britton—Robert Reilly & Co.—Ed. Janis Revue—Joe Bennett—Jennier Bros.

## ST. LOUIS, MO.

Columbia (First Half)—Gladys Greene & Co.—Holliday & Willette—Five Chaplins—Lewis & Rogers. (Second Half)—Wilfred Dubois—York & Maybelle—Three Hamel Sisters—Mellon & Renn—Karlton Emmy's Pets.

## ST. JOE, MO.

Electric (First Half)—Harmon & Co.—Boland & Berry. (Second Half)—Ray O Lite—Jean Gibson & Co.

## SOUTH BEND

Orpheum (First Half)—Fisher & Smith—Wayn, Marshall & Candy—Tarzan—Max Bloom & Co.—Lohse & Sterling. (Second Half)—Ollie, Young & April—Rodero & Marconi—Ross, Wyse & Co.—Frank Farron—Jimmy Savo & Co.

## TULSA, OKLA.

Orpheum (First Half)—Anderson & Graves—Barto & Clark—Zuhn & Dreis—Schictl's Manikins. (Second Half)—Takteta Japs—Colvin & Wood—Gilroy, Haynes & Montgomery—Dooley & Storey—Clifford Wayne Trio.

## TOPEKA, KAN.

Grand (First Half)—Primo Velly—Hall & West—Reno Sisters & Allen—Al Beatty & Evelyn—Berzack's Circus. (Second Half)—Sawyer & Eddie—Thelma—Frances Parks & Co.

## TERRE HAUTE

Hippodrome (First Half)—Jennier Bros.—Nada Norralne—Cohn & Hart—Ed Janis' Revue—Frank Farron—Emil Pallenberg's Bears. (Second Half)—L'Artique & Co.—Chas. Marsh & Irene Williams—Tarzan—Rose, Ellis & Rose.

## SHUBERT VAUDEVILLE

### NEW YORK CITY

Winter Garden—Hannetford Family—Tadlin & Newell—Aleen Bronson—Conchita Piquer—Bob Nelson—Fred Santley & Girls—General Pisano—Ryan & Lee—Masters & Kraft—Frank Jerome.

### BROOKLYN

Crescent—Three Chums—Kudinoff—Mathews & Ayres—Kings of Syncopeation, etc.—Ray Hughes & Pam—Leona LaMar—Alice Lloyd—Donald Sisters—Pickfords.

### BALTIMORE

Academy—Mason & Keeler—Ben Linn—Joe Fanton—George Price—Vardon & Perry—Frank & Maisie Hughes.

### BOSTON

Majestic—Alexander Carr & Co.—Bobby O'Neil & Co.—The Flemings—General Ed. Lavine—Brendel & Bert—Ernest Evans & Girls—Nip & Fletcher—Bernard & Townes—Javeddah de Rajah.

### CLEVELAND

Ohio—Midnight Rounders.

### CHICAGO

Apollo Theatre—Peggy Marsh & Co.—Chuckles of 1921—White Way Trio—Mullen & Correll—Robins—Horton & La Triska—Klail & Lindstrom.

### DETROIT

Opera House—Lew Fields—Klein Bros.—Gaudsmith Bros.—McConnell & Simpson—Carl McCullough—Desert Demons—Belle Story—Flanagan & Stapleton.

### HARTFORD

Grand—The Whirl of New York.

### NEWARK

Rialto—Maria Law—Nan Halperin—Jack Conway—Rubini & Rosa—Alfred Naeu—Marguerite Farrell—Murray Voelt.

### PHILADELPHIA

Chestnut Opera House—"Tins and Needles."

### WASHINGTON

Belasco—Jimmy Hussey—The Promenaders—Lipinski's Dogs.

## MARCUS LOEW CIRCUIT

### NEW YORK CITY

State (First Half)—Norman Bros. & Jeanette—Fletcher & Pasquale—Karo & Edwards—Choddie & Dot Jennings—Mabel Talliaferro & Co.—Gordon & Gates—Arnaut Trio. (Second Half)—Flying Howards—Earl & Matthews—The Big Three—Roberts & Boyne—Frank Terry—Hazel, Green & Band.

American (First Half)—Burns & Gill—Jack & Bobby Brewster—Barry & Layton—Hazel Green & Band—Eddie Sloane—Leila Shaw & Co.—Hank Brown & Co.—Frank & Beatrice Russell. (Second Half)—Dave Dare—Karo & Edwards—Three Kanawawa Boys—Amoros & Jeanette—Stevens & Lovejoy—Edith Conroy—Honeycomb Inn—Ara Sisters.

National (First Half)—Kennedy & Nelson—Deano Bell—Harry Mason & Co.—Bernard & Meyers—Step lively. (Second Half)—Lind Bros.—Lind & Treat—Zeck & Randolph—Henry Frey—Dance Evolutions.

Orpheum (First Half)—Lind & Treat—Moore & Fields—Ward & Wilson—Bits of Song and Dance. (Second Half)—Norman Bros. & Jeanette—Connors & Boyne—Bernard & Meyers—Choddy & Dot Jennings.

Greeley Square (First Half)—The Braminos—Connors & Clifford—Henry Frey—Dance Evolutions. (Second Half)—Spoor & Parsons—Haney, Lewis & Grace—Regal & Mack—Bigelow & Clinton.

Delancey Street (First Half)—Uyeda Japs—The Big Three—Miller, Packer & Sels—White, Black & Useless. (Second Half)—Sinclair & Gray—Eddie Sloane—Hank, Brown & Co.—Tid Bits.

Boulevard (First Half)—Sinclair & Gray—Kennedy & Martin—Jean Boydell—Will Stanton & Co.—Bigelow & Clinton—Kane, Morey & Moore. (Second Half)—Uyeda Japs—Reed & Blake—Kibel & Kane—Olive Hayes—Patton & Mark's Revue.

Lincoln Square (First Half)—Dias Monkeys—Cooper & Lane—Barnes & Worsley—Chalfonte Sisters. (Second Half)—Kennedy & Nelson—Jack & Bobby Brewster—Will Stanton—Lucky & Harris.

Victoria (First Half)—Lind Bros.—Olive Hayes—Wilson & Kelly—Wm. Weston & Co. (Second Half)—Chalfonte Sisters—Fein & Tennyson—Barnes & Worsley—White, Black & Useless.

### BROOKLYN

Fulton (First Half)—Three Kanawawa Boys—Mabel Whitman & Co.—Kibel & Kane—Frank Terry—Honeycomb Inn. (Second Half)—Cornell, Leona & Zippy—Miller, Packer & Sels—Leila Shaw & Co.—Moore & Fields—Arnaut Trio.

Metropolitan (First Half)—Cornell, Leona & Zippy—Connors & Boyne—Haney, Lewis & Grace—Stevens & Lovejoy. (Second Half)—Kane, Morey & Moore—Mabel, Whitman & Co.—Wilson & Kelly—William Weston & Co.

(Continued on page 30)



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1922-23

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### VARA CLAYTON

DAINTY EQUILIBRIST

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### LOVE & SKANKS

COLORED ENTERTAINERS SUPREME

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GIRLIE AND HER CYCLONES

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ADMITTEDLY the GREATEST VOICE in the HISTORY of the HIPPODROME PRODUCTIONS

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Assisted by ALTINA MASON and FERRARO. Surprise Singing and Comedy Act.  
Booked Solid—Loew Circuit ABE I. FEINBERG

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A FARICAL COMEDY—"RROM 515"

BY LORIN HOWARD

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MINERVA

Direction  
AL  
GROSSMAN

### LAURIE ORDWAY & CO.

IN VAUDEVILLE

IRENE FISHER at the Piano

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SCENERY BY NOVELTY SCENIC STUDIO

### MAUDE POWERS AND WALLACE VERNON

IN "GEORGIA ON BROADWAY"

THIS WEEK—KEITH'S RIVERSIDE

Dir.—ROSALIE STEWART

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"THY NEIGHBOR'S WIFE"

ALWAYS WORKING

DIRECTION ARTHUR HORWITZ

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SINGING, TALKING RUBE SKIT

Written by WM. SISTO

ALL LAUGHS—The Italian Statesman

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Dir. SAM BAERWITZ

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AND MARIE H. HUGHES

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Two Great Eccentric and Buck and Wing Dancers. Not the Best, But Bar None

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Direction PHIL BUSH

### BELLIS DUO

IN THEIR NEAT AERIAL ACT

### ELVA LLOYD

In "A LITTLE OF THIS AND THAT"

### The Sunshine Boys With a Dark Cloud

 March 13-15—  
Lyric, Richmond, Va.  
March 16-18—  
Academy, Norfolk, Va.



## BURLESQUE ROUTES

### COLUMBIA CIRCUIT

Al Reeves Beauty Show—Open 13-18; Gayety, Omaha, 20-25.  
 Abe Reynolds Revue—Gayety, Pittsburg, 13-18; Lyceum, Columbus, 20-25.  
 Billy Watson Show—Gayety, Montreal, Can., 13-18; Gayety, Buffalo, 20-25.  
 Big Jamboree—Bastable, Syracuse, 13-15; Colonial, Utica, 16-18; Empire, Albany, 20-25.  
 Bits of Broadway—Empire, Albany, 13-18; Casino, Boston, 20-25.  
 Bon Ton Girls—Olympic, Cincinnati, 13-18; Columbia, Chicago, 20-25.  
 Big Wonder Show—Gayety, Kansas City, 13-18; Gayety, St. Louis, 20-25.  
 Bowers Burlesques—Gayety, Washington, 13-18; Gayety, Pittsburg, 20-25.  
 Cuddle Up—Orpheum, Paterson, 13-18; Majestic, Jersey City, 20-25.  
 Dave Marion Show—Empire, Providence, 13-18; Gayety, Boston, 20-25.  
 Frank Finney Revue—Gayety, Buffalo, 13-18; Gayety, Rochester, 20-25.  
 Flashlights of 1922—Casino, Brooklyn, 13-18; Empire, Newark, 20-25.  
 Follies of the Day—Empire, Newark, 13-18; Casino, Philadelphia, 20-25.  
 Folly Town—Miner's Bronx, New York, 13-18; Casino, Brooklyn, 20-25.  
 Greenwich Village Revue—Star and Garter, Chicago, 13-18; Gayety, Detroit, 20-25.  
 Garden of Follies—Open 13-18; Palace, Baltimore, 20-25.  
 Golden Crooks—Gayety, Toronto, Ont., 13-18; Gayety, Montreal, 20-25.  
 Girls de Looks—Palace, Baltimore, 13-18; Gayety, Washington, 20-25.  
 Harvest Time—Gayety, Rochester, 13-18; Bastable, Syracuse, 20-22; Colonial, Utica, 23-25.  
 Hello 1922—Empire, Toledo, 13-18; Lyric, Dayton, 20-25.  
 Jingle-Jingle—Gayety, St. Louis, 13-18; Park, Indianapolis, 20-25.  
 Jack Singer's Big Show—Hurtig & Seamon's, New York, 13-18; Orpheum, Paterson, 20-25.  
 Knick-Knacks—Casino, Boston, 13-18; Lyric, Bridgeport, Conn., 20-25.  
 Keep Smiling—Star, Cleveland, 13-18; Empire, Toledo, 20-25.  
 Lew Kelly Show—Columbia, New York, 13-18; Empire, Brooklyn, 20-25.  
 Mollie Williams Show—Lyric, Bridgeport, 13-18; Hyperion, New Haven, 20-25.  
 Maids of America—Hyperion, New Haven, 13-18; Hurtig & Seamon's, New York, 20-25.  
 Peek-a-Boo—Gayety, Omaha, 13-18; Gayety, Kansas City, 20-25.  
 Rose Sydel's London Belles—Gayety, Detroit, 13-18; Gayety, Toronto, 20-25.  
 Step Lively Girls—Gayety, Boston, 13-18; Columbia, New York, 20-25.

**MARCH 25, 1922**  
**BRYANT 1543**  
**THIRTY-THREE**  
**WEST 46TH STREET**  
**NEW YORK**  
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**GREAT VENTRILOQUIST ACT** entitled "A Chip of Wit"—It's a riot.  
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Sam Howe's New Show—Casino, Philadelphia, 13-18; Miner's Bronx, New York, 20-25.  
 Sporting Widows—Empire, Brooklyn, 13-18; open 20-25; Palace, Baltimore, 27-April 1.  
 Sugar Plums—Lyric, Dayton, 13-18; Olympic, Cincinnati, 20-25.  
 Twinkle Toes—Park, Indianapolis, 13-18; Star & Garter, Chicago, 20-25.  
 Town Scandals—Lyceum, Columbus, 13-18; Star, Cleveland, 20-25.  
 Tit-for-Tat—Columbia, Chicago, 13-18; open 20-24; Gayety, Omaha, 25-31.  
 World of Frolics—Majestic, Jersey City, 13-18; Empire, Providence, 20-25.

### AMERICAN CIRCUIT

Bathing Beauties—Plaza, Bridgeport, 13-18.  
 Broadway Scandals—Plaza, Springfield, 16-18.  
 Dixon's Big Revue—Lyric, Newark, 13-18.  
 Follies of New York—Academy, Fall River, 16-18.  
 French Frolics—(Open.)  
 Girls from Joyland—Howard, Boston, 13-18.  
 Jazz Babies—Allentown, Pa., 13; Easton, 14; Reading, 15; Long Branch, 16; Trenton, 18.  
 Lena Daly and Her Kandy Kids—Penn Circuit, 13-18.  
 Pacemakers—Majestic, Scranton, 13-18.  
 Parisian Flirts—Olympic, New York, 13-18.  
 Record Breakers—(Open.)  
 Some Show—Cohan's, Newburg, 13-15; Cohen's Poughkeepsie, 16-18.  
 Social Follies—Empire, Hoboken, 13-18.

### BURLESQUE BOOKING CIRCUIT

All Jazz Review—Star, Brooklyn, 20-25.  
 Beauty Review—Star, Brooklyn, 13-18; Gayety, Brooklyn, 20-25.  
 Baby Bears—People's, Philadelphia, 13-18; Gayety, Baltimore, 20-25.  
 Mile-a-Minute Girls—Bijou, Philadelphia, 13-18; People's, Philadelphia, 20-25.  
 Mischief Makers—Capitol, Washington, 13-18; open 20-25.  
 Miss New York, Jr.—Open 13-18; Empire, Cleveland, 20-25.  
 Pell-Mell—Gayety, Brooklyn, 13-18; Bijou, Philadelphia, 20-25.  
 Ting-a-Ling—Gayety, Baltimore, 13-18; Capitol, Washington, 20-25.  
 Victory Belles—Empire, Cleveland, 13-18; Haymarket, Chicago, 20-25.  
 Whirl of Gayety—Haymarket, Chicago, 13-18; Avenue, Detroit, 20-25.

### B. F. KAHN WILL FILED

By the will of the late B. F. Kahn, well-known in theatrical circles as the proprietor of the B. F. Kahn's Union Square Stock Burlesque Company, which played for several years in the famous old Union Square theatre, his estate, estimated at around \$70,000, is divided between his fifteen-year-old son, Edgar, his widow, Mrs. Sadie Kahn, who lived with her son at 230 W. 105th Street, and his three sisters, Sophie Kahn, Mrs. Milton Schloss and Mrs. Henry Hellwitz, who reside in Cincinnati, Ohio. Mr. Kahn named his two brothers, Albert H., and Louis W. Kahn, both of Cincinnati, as the trustees and executors of his will.

By the terms of the will, one-third of the real and personal property of the late manager is put in trust for his son Edgar until he reaches the age of 25. One-third of the estate is left to his widow, unless she should re-marry, in which event it is to go to the son. The will states that the provisions made for Mrs. Kahn are intended to be in lieu of dower right or any interest she may have in the estate. The remaining third is divided among Mr. Kahn's three sisters.

A \$10,000 interest in the business of E. Kahn Sons & Company, of Cincinnati, is also bequeathed to Edgar Kahn.

The will provides that any one contesting the will shall lose whatever provision is made for him by its terms and is to be cut off with \$100.

The will also states that it was the desire of the deceased that the trustees of his estate keep and maintain his interests and investments in the enterprises and activities with which he was associated during his lifetime.

## GEORGE M. COHAN'S FORMER DANCING MASTER JACK BLUE

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## STROUSE'S "PELL MELL" AT THE STAR IS GOOD COMEDY SHOW

Harry Strouse's "Pell Mell," which left the American Burlesque Circuit at the Olympic, opened last week on the Burlesque Booking Circuit at the Star, Brooklyn, proved a very good entertainment and one of the largest Thursday night houses that has been there since the new circuit took the house over, was present.

The comedy was taken care of by Charlie Country, Chick Griffin and Billy Kelly. Country is an eccentric, acrobatic "Dutch" comedian. He is fast and funny. Griffin is a blackface comedian, who has an excellent idea of comedy, in addition to this he can sing and dance. His dialect is very good, and they liked his way of working at the Star. Kelly is doing a tramp.

A real good straight man Strouse has in Frank Mallahan, a big good natured man of fine appearance. Mallahan was with the Sam Howe Show on the Columbia Circuit, earlier in the season, and had been for the past two seasons, and we can't understand why Howe let him get away. He not alone reads the lines well, but he sings and works up the comedy nicely with the comedians. James Kelly is the juvenile. Lew Howard does several character bits very well.

Buster Sanborn, the soubrette, has improved greatly since we saw her last. She is a good looking young blonde with a very pleasing personality. She puts a number over in fine form and reads her lines well. Her dresses are pretty.

Mae Clark, a well formed woman, is the ingenue. Miss Clark had her share of numbers and handled them well. Mable White is the prima donna.

Solly Fields staged the numbers, and he gave the girls some novelty numbers that have seldom been seen at the Star, although a few of the girls were careless at times. Their costumes looked very good.

James Kelly and Miss Clark offered a singing specialty early in the show that did not go over so well.

The "counting" bit went over all right as it was given by Country, Billy Kelly, James Kelly and Miss White. The "crazy" bit offered plenty of laughs as it was done by Mallahan, Griffin, Country, Billy Kelly and Misses White and Clark.

Billy Kelly and Miss Sanborn did very well in their comedy talking scene, getting it over nicely.

The "insult" bit went over nicely as it was offered by Country, Billy Kelly, Howard and Miss Sanborn.

Nearly every show in the last ten weeks has had the "YooHoo" number that we have seen, this one had it also, but it was done better than any we have seen so far. James Kelly and Miss Sanborn offered from the stage, with the chorus girls, for an encore later with Miss Sanborn on the stage; Mallahan sang one chorus of the number from a box, and Howard sang a chorus from another box with Miss Sanborn joining in. The number finished with the entire company singing it.

Griffin, with his black face specialty in one, went very big. He opened with a song and playing a banjo. He followed this with another song and then went into an eccentric dance, making a dandy finish to a very good act.

The "Dr. Jeckel and Mr. Hyde" scene was excellently given and was well received. Mallahan played the two characters, while Billy Kelly and Country worked up the comedy. Mallahan's acting in this scene was a creditable piece of business.

### PARTY FOR PRIMA DONNA

Matty LeLecce celebrated her thirtieth birthday at a party given her at a restaurant near the Gayety Theatre, Brooklyn, last Wednesday night. Besides members of the company being present, several non-professionals were there. Miss De Lece is prima donna of the "Mile A Minute Girls."

### BOOKED FOR STOCK

Lou Redelsheimer, booked the following for the Trocadero, Philadelphia, this week. Oce Hamilton, Chuck Wilson, Johnny Kane and Max Hamilton. He also booked the following for the Gayety: Hal and Babe Rathbourne, Pep Bedford and Constance. This cast goes to the Folly, Baltimore, next week.

### LILLIAN BESSENT CLOSING

Lillian Bessent, ingenue of the "Garden Frolics," will close with that show at the Empire, Brooklyn, this Saturday night. She is to go into vaudeville.

### MAE CLARK CLOSES

Mae Clark closed as ingenue of "Pell Mell" at the Star last week. Pauline Harer took her place.

### PALMER METHOD

Silas Kahn D. C. Ph.C.  
 CHIROPRACTOR

1658 BROADWAY, NEW YORK  
 Circle 2281 Suite 713c

### SHOW IN VAUDEVILLE

Manager MacGuire, of the "Bathing Beauties," booked his show at the Plaza, Bridgeport, this week, which starts the vaudeville time on the Poli Circuit. The show finished on the American Circuit at the Lafayette Theatre in New York last Saturday.

He has cut his show down to twenty people for the vaudeville time. This show is owned by Bernstein & Gallagher.

### ROSE'S CAST COMPLETE

The members of Joe Rose's stock company, at the Hopkinson Theatre, Brooklyn, now in rehearsal, due to open Friday, are Joe Rose, Joe Cunningham, Eddie Welsh, Emily Clark, Hattie Beall and Rose Gordon. A Hebrew comedian and prima donna to fill.

### ALPHA GILES IN ROCHESTER

Lou Redelsheimer booked Alpha Giles at the Family Theatre, Rochester, for this week with Nat Fields.



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**BIG COLUMBIA DEFICIT**

In its annual report for the year ended Dec. 31, 1921, the Columbia Graphophone Manufacturing Company, shows a net deficit, after all charges and inventory adjustments, amounting to \$15,710,300. This company with a net income of \$5,580,264, or \$5.87 a share on the \$9,883,731 outstanding preferred stock earned in 1920. The details of the report are shown in the table that follows with comparisons of the company's operation in 1920:

	1921	1920
Loss .....	\$2,869,930	†\$5,805,514
Interest and discount .....	1,500,681	655,560
Net loss .....	\$4,370,611	†\$5,149,954
Depreciation, &c. ....	308,015	485,673
Inventory adjustment .....	11,031,674	1,971,011
Federal taxes .....	.....	2,113,006
Deficit .....	\$15,710,300	*\$5,580,264
Dividends .....	171,868	2,078,187
Deficit .....	\$15,881,668	\$1,497,923
Previous surplus .....	1,019,589	2,864,544
Total deficit .....	\$14,862,079	*\$1,366,621
Adjustment (credit) .....	282,198	†347,032

P. & L. deficit, \$14,579,881 \*\$1,019,589  
\*Surplus. †Profit. ‡Deficit.

President H. L. Willson, in his remarks to the stockholders, said, in part:

"Large inventories and commitments at high prices, due to orders placed in 1920 in anticipation of continued good business, proved expensive and embarrassing throughout the year. These inventories and commitments seemed necessary at the time made, because of the uncertainty of the material market and the necessity of placing cabinet orders with outside manufacturers six to nine months in advance of delivery. Another important factor in our net results was the readjustment of operating expenses incident to a business of \$44,000,000 in 1920 to \$18,000,000 in 1921.

"Early in 1921 the Board of Directors authorized a substantial reduction in the retail price of gramophones, with a view to stimulating demand. This reduction, while of assistance in moving finished inventory, served to reduce our gross profits and added to our net loss, which amounted in the year to \$4,678,626.

"As of Dec. 31, 1921, all commitments and inventories were written down to actual replacement value and adequate reserves established, in order that a true picture of the situation might be had and a conservative statement of the company's assets obtained. The net charges to surplus account amounted to \$10,920,844. This, combined with our operating loss for the year, caused a reduction of \$15,599,470 in our surplus account, as compared with Dec. 31, 1920."

**ROLLS AND RECORDS****ARTISTS SIGN WITH BRUNSWICK**

De Lyle Alda, Margaret Young and the Brox Sisters, stage artists who have been recently added to the Brunswick company's exclusive staff of popular music singers, made their first records for the firm last week, the numbers being scheduled for April 15th release. Miss Alda made "Stealing," "Remember the Rose" and Miss Young "High Brown Blues" and "Maybe You Think You're Fooling Baby." The Brox Sisters recorded some of the numbers they sing in the "Music Box Revue."

The March 15 releases of the company who release regularly on the fifteenth of the month, will include the first of the records made by Dr. Richard Strauss while in this country last fall—a double faced record of "Salome," with Dr. Strauss conducting. Some new records by Isham Jones, Chicago musical director, are also among the releases.

P. L. Deutsch, secretary of the Brunswick-Balke-Collender Company, who supervises the phonograph and record division of the company returned to Chicago after spending several days in New York at the local offices and laboratories.

**SOPHIE TUCKER WITH OKEH**

Sophie Tucker has been signed by the General Phonograph Company as an exclusive Okeh Record artist. She is now recording some numbers which will be among the Okeh's releases in the near future.

As Miss Tucker has a style of singing all her own and is well known throughout the country by way of her vaudeville engagements, the announcement of being signed by a mechanical company is expected to greatly increase Okeh record sales and prestige.

**REGAL SALES STAFF INCREASED**

The Roose Brothers, Julius and Nestor, formerly with the Brilliantone Steel Needle company and well known to the trade, have been added to the sales staff of the Regal Record company as special representatives. Julius Roose left Monday for Chicago and the Northwestern States, and Nestor Roose left for the South.

**DOER HAS BIG SELLING RECORD**

Clyde Doer, musical director of the Club Royal, and his orchestra have one of the best selling records in the current Victor catalogue, which Mr. Doer thinks is the best record he has made so far. "Good Bye Shanghai"—"Wimmin," are the numbers on the disc.

**INVENTS WIRELESS PHONOGRAPH**

Earl C. Hanson, of Reading, Pa., the holder of several patents on wireless, which are employed by several foreign governments, has recently invented a wireless phonograph. This cabinet, with the ordinary phonograph mechanism and records, can either be played as a phonograph, or can be used for the catching of the numerous radio concerts that are "broadcast" daily from stations throughout the country.

The phonograph does away with all of the out-door wire, called the "antenna," or the "feelers" for the electric waves. A "loop" aerial, inside of the cabinet, is used, and the tuning is done by means of a small circular disc, which is connected to this movable "loop." This loop is turned until the signals come in loudest, and the hearer can "listen in" to the concerts as long as desired. No special knowledge is required to operate this set.

**REMICK SONG ON OKEH**

The Remick waltz-ballad, "When Shall We Meet Again," has been brought out by the General Phonograph Corporation, manufacturers of the Okeh records, as both a vocal and instrumental number, the same month, in their April releases.

The dance selection is recorded by Erdody and His Famous Orchestra, and the vocal rendition is a tenor-baritone duet by Lewis James and Elliott Shaw, the latter is coupled with "Leave Me With a Smile," tenor-male trio, with orchestra by Sam Ash and the Crescent Trio.

**SPECIAL REGAL RELEASES**

The Regal Record Company made a special release of ten double faced "Irish Favorites" records, many of them being re-issues of numbers by Walter Scanlan, Harry Curtis and Hugh Donovan. Among the new songs in the special list are, "St. Patrick's Day," by Gerald Griffin and "The Green, the White and the Gold," by Hugh Donovan, both songs on the same disc (9197).

**OKEH'S APRIL RELEASES**

The Okeh Records dealer's advance notice, out this week contains a list of their April releases of 24 double faced records. Eleven of these are dances records, five are Standard and operatic selections with the Odeon imprint, and one each of monologue, Masonic, band, sacred, whistling and Irish records. Two of the records are in the colored catalogue.

**"COLORED FOLDER" ISSUED**

The Okeh Records will issue a "Colored Folder" soon, featuring all of the Okeh records by colored artists. This is the first time that such a step has been taken by any mechanical firm, and is expected to greatly increase the sales of such records by the dealers.

With the issuance of the folder, the Okeh people will exploit that particular field which they believe is rich, and have already a list of records, the most complete of its kind.

In addition to these records, they will release standard selections possessing an especial appeal to the colored race, all by well known artists. The April list contains the first vocal records made by colored artists of the "Memphis Blues" and "St. Louis Blues," by Esther Bigeou. Also "Brown Skin" and "If You Don't Want Me."

**MEL-O-DEE FOLK SONG ROLLS**

The Mel-O-Dee roll company is getting out a special catalogue of German folk song records for which there is a big demand from the domestic trade. The demand is thought to be a reaction due to the war when practically no such records were made, nor in the period following the war. "Schnitzelbank," "Oh Izabelle" and similar songs are being prepared for the April catalogue of the Mel-O-Dee rolls.

**COL. SIGNS LEONA WILLIAMS**

Leona Williams, in vaudeville, has been signed by the Columbia Graphophone company as an exclusive artist. The colored artist made her first records for the Columbia last week, some new style "blues" selections which will be among the May releases.

**EMERSON DISPLAYS OUT**

The Emerson Record company's display hangers and supplements for April releases were sent out last Saturday. The list contains twelve double faced records, five vocal and four standard.

**REISMAN MAKING RECORDS**

Leo F. Reisman, director of the Leo F. Reisman Orchestra, now playing in "Good Morning Dearie," at the Globe Theatre, has signed to play for a series of Aeolian phonograph records.

**VOCALION HAVE FOUR NEW ONES**

The Vocalion company have four double faced records as their Mid-March special releases. Three are instrumental numbers and one vocal.

**SENSATIONAL TRIUMPH**

# MR. ALEXANDER CARR

IN A REVIVAL OF

## "TOBBLITSKY"

PLAYING SHUBERT'S VAUDEVILLE



## ORCHESTRA NEWS

### BONNETY CONCERT SCORES

Maurice Bonnetty, member of the Grand Concerts de Paris, formerly of the Folies Bergere, led the orchestra of the S. S. Paris when they played for the first time in the United States, at the S. S. Flotilla restaurant at the annual dinner of the N. Y. City News Association members. The orchestra delivered a brand of syncopated music of its own and while lacking the saxophone and brass instruments of American jazz bands, proved an interesting contrast between the methods of American and French.

### SELVIN MAKING RECORDS

Benny Selvin's Orchestra, playing at the Moulin Rouge, recorded five new numbers for the Aeolian company this week, which will be released in the near future on the Vocalion records. The orchestra has its own rhythm and style of playing, making it much in demand by six different mechanical companies. Several names are used by Selvin for his recording work, among them being: The Newport Society, Bar Harbor Society, Moulin Rouge Orchestra and Frisco Syncopators.

### ARMY BAND FORMING

WASHINGTON, D. C., March 6.—The much talked about army band is about to be organized with the arrival this week of four depot recruit bands from which the best musicians will be selected. Capt. Perry Lewis has been assigned as commanding officer and Warrant Officer Francis Leigh, who was recently in charge of the great band in the recent ceremonies will be in charge of the instrumentalists.

### DINNER FOR SPECIALE

Mike Speciale and his orchestra were given a dinner Thursday night at the Carleton Terrace, by Henry Spitzer of M. Witmark & Sons. Harry Cox's Hotel Berwick Orchestra of Newark, who were selected by Speciale to succeed him at the Carleton Terrace, opened there last Saturday night. Speciale's opening date at the Carleton Terrace, Cleveland, has been postponed until March 20.

### YERKES TO TOUR SOUTH

The Yerkes Happy Six Orchestra, that closed a two weeks engagement at the Norfolk, Virginia Automobile Show recently, will open their ten-week tour of the Southern states April 17. The Yerkes Columbia Saxophone Sextette have opened their Canadian tour at Montreal and will play in Canadian territory for the next few weeks.

### STERN FOR BLOSSOM HEATH

Harold Stern, of the Park Avenue Hotel, who has a great reputation among musicians as a violinist, has been engaged to open at the Blossom Heath Inn March 17. After finishing the dance season there he will open later in the summer with his Famous Band at Brighton Beach, where he is a well known figure.

### NATZY AT BILTMORE

Hatzy Natzy's orchestra, playing at the Biltmore Hotel afternoon tea sessions and also at one of the night sessions under the able leadership of Jack Green, is fast becoming one of the best liked dance combinations patronized by society's younger set.

### LANDAU FOR ROCKAWAY

Laudau's Versatile Serenaders, now at Egett's Harbor Inn, upper Broadway, have been signed to play a summer engagement at Egett's Harbor Inn, at Rockaway Park, L. I., where they will open on Decoration Day.

### SHILDKRET AT LEWIS CLUB

Jack Shildkret and his orchestra have closed at the Club Dansant, and are now playing at the Ted Lewis Club, the Ted Lewis Orchestra being on tour with the Greenwich Village Folies.

### SELWYNS BUY PROPERTY

The Selwyn Realty Corporation has purchased the property under the forty-second street end of the Selwyn Theatre from Mary A. Cassidy.

The land just purchased was leased by the Selwyn interests with an option to buy in 1917, and a six-story office building was erected which provided an entrance to the main body of the theatre. The property just purchased is assessed by the city at \$230,000.

A \$500,000 loan has been obtained by the Selwyn interests on the Selwyn Theatre from the New York Title and Mortgage Company. The mortgage runs for a period of five years and bears interest at 6 per cent.

### HALLET FOR ROSELAND

Mal Hallet's Orchestra of Boston, have been booked to play at the Roseland Dancing palace by Dody and Morris, for a period of two years, replacing one of the Lanin orchestras. The Boston combination is scheduled to open March 17, and the money involved is said to be far in excess of any amount ever before reached by an orchestra deal.

### ORLEWITZ AT PRE-CATELAN

The Demi-Tasse Orchestra, which has been playing at the Pre-Catelan, under the leadership of Louis Krompfer, has been succeeded by Felix Orlewitz's Chateau Orchestra, for the past three years well known to the patrons of The Chateau. Mr. Krompfer is playing with the Orlewitz combination.

### DOWNS IN CHICAGO

CHICAGO, Ill., March 11.—Hector Downs and His Orchestra have arrived in Chicago and are considering several tempting offers for local engagements. Among the musicians that were brought on her from the east are Milo Harte, Mary Drucker, Reinie Guth, Frank Scott, Ted Adams, Harry Stone and Ernie Utz.

### BLAKE MAKES RECORDS

Eubie Blake's "Shuffle Along Orchestra," made their first Emerson records last week, "Cutie" and "Jimmy" being the numbers scheduled for May release. The ten piece orchestra, who played with characteristic pep, have been with "Shuffle Along" colored show since it opened nearly a year ago.

### DIRECTORS ON VISIT

Joe Armbruster, musical director of the Stadler Hotel, Buffalo, N. Y., and Frank Mageo and Ed. Kelley, leading orchestra men of Pittsburgh, are among the out of town musical directors visiting in New York. They expect to return West some time this week.

### PHILLIPS REPLACES HENRY

Phillip's Marlborough Orchestra has replaced Henry's Harmonizers at the Marlborough Grill, where they are playing for Charley Cornell's "Snappy Revue," in addition to furnishing the dance music.

### SEXTON AT "DANCELAND"

Dick Sexton and his Melody Boys have been engaged for DanceLand, a dance palace in Jamaica. The orchestra was signed through Cordelia Tilden, an agent located in the Putnam Building.

### DABNEY GOING TO LONDON

Gene Dabney and his orchestra, now playing in vaudeville with the Dolly Sisters' act, is sailing for London, on April 11, where with the sisters they will appear in a new Cochrane revue.

### YERKES TUNES ON WIRELESS

Yerke's S. S. Flotilla Orchestra gave a concert last Sunday night at the W. J. Z. radio station at Newark, N. J., playing both dance and concert music.

### GOLDWYN OUT OF FILM CO.

That Samuel Goldwyn will not be elected to an executive position in the new organization, of which Will H. Hays is the head, was made certain on Monday at the Hays offices, No. 522 Fifth Avenue.

Goldwyn formally retired as the president of the Goldwyn Pictures Corporation last Saturday, and Frank A. Godsol was elected to fill the vacancy. It was stated at the motion picture producers and distributors of America on Monday that there were but two vacancies to be filled, and that they would be chosen by Hays, and further, that Goldwyn is not to fill either of them. The offices are secretary and treasurer.

At the Goldwyn offices it was said that Mr. Goldwyn will continue to be a member of the board, as he had been re-elected.

### MOROSCO INTERESTS MERGED

The recently announced merger of practically all of Oliver Morosco's theatrical interests into what is known as the Morosco Holding Company, Inc., has now been completed with the taking over of the production of "Letty Pepper," in which Charlotte Greenwood is starring.

The holding company is capitalized for \$1,500,000 and takes in charge the theatres in New York and Los Angeles previously controlled by Mr. Morosco personally; the Oliver Morosco Productions, Inc., which is the motion picture producing unit, with its first two pictures, "The Halfbreed" and "Slippery Magee," now about to be released; Miss Greenwood in "Letty Pepper;" Leo Carrillo in a new play by the Hattons, and several other new plays and pictures now in preparation on the Pacific Coast.

### "CHOCOLATE SOLDIER" RE-OPENS

"The Chocolate Soldier," with Donald Brian and Virginia O'Brien, opened its road tour on Monday at the Lyric Theatre, Philadelphia.

### CIRCUS MAN MURDERED

"Honest John" Brunen, circus man, was shot and killed last Friday night, as he sat reading in his home at Riverside, N. J. The identity of the murderer has not yet been ascertained, though the police admit that they have several clues on which to work. Brunen is said to be one of the few friends with whom William Desmond Taylor, the movie director recently murdered, kept in touch with throughout his changes in identity.

Brunen was killed about nine o'clock at night, by a charge of bird-shot, fired at short range. A shotgun stock and two twelve gauge shells were found near the house the next day; one of the shells had been discharged.

One theory of the police is that the murder is in connection with a robbery which took place in Brunen's home July 15, 1920. At the time the detectives regarded the incident as an unusual one and were inclined to think that it was a result of a gamblers' quarrel, which "Honest John" had with Baltimore gamblers with whom he was intimate about two years ago. They took jewelry and money and as they departed one of them called back to Mrs. Brunen, "We'll come back some day and get 'Honest John.'" This stuff will only help repay the money he cheated us out of." Thereafter, said Mrs. Brunen, her husband received many threatening messages, until he was alarmed at the situation. The messages were sent from various cities and could not be traced by private detectives.

The police say that the murder may be a result of a gamblers' feud but also may be connected with the death of Taylor, who had known Brunen for years and whom he met quite regularly.

### WHERE IS ARTHUR MILLER?

Murtha A. Miller, of 1048 N. Central avenue, Baltimore, is anxious to locate her son, from whom she has not heard for over two years. She is ill and wishes that he would communicate with her. Miller formerly was in vaudeville and did a xylophone act.

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Railroad

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Chicago, Ill.	30.70	Portland, Ore.	108.13
St. Louis, Mo.	35.56	Los Angeles, Cal.	109.20
Kansas City, Mo.	45.60	San Francisco, Cal.	109.20

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Lv. Hoboken 2.20 P.M.  
Arr. Cleveland 7.50 A.M.  
Arr. Detroit 7.30 A.M.  
Arr. Chicago 4.50 P.M.

#### Buffalo Limited

Lv. New York 8.30 P.M.  
Lv. Hoboken 8.55 P.M.  
Arr. Ithaca 7.00 A.M.  
Arr. Syracuse 7.40 A.M.  
Arr. Buffalo 7.30 A.M.

Requests for information, reservations, itineraries, etc., will receive prompt attention.

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## DEATHS

**BERT KELLY FORREST**, known on the stage as "Tramp" Bert Forrest, died last week at his home in Freeport, Long Island, of heart disease. He was buried in Greenwood Cemetery, Brooklyn.

**PERCY ELDON (Marquis)**, Female Impersonator, died of heart trouble at St. Joseph's Hospital, Omaha, Neb., February 24th, at the age of 62 years. He was born in Lexington, Ky.

For a number of years he toured the principal Variety houses, and of late he played the fairs with Aredo, the team being known as Aredo and Eldon.

The remains were interred at Louisville, Ky., his former home, in the Cave Hill Cemetery. He leaves three sisters and a brother.

**LOUIS V. DE FOE**, for twenty-three years dramatic critic of the New York *World*, died of pneumonia last Monday morning at the Hahnemann Hospital. He was fifty-three years old, and had been a patient of the hospital, to where, since Thursday, he was removed on the advice of his physician.

Mr. DeFoe was born in Adrian, Mich., on July 18, 1869. He took his degree at the University of Michigan, and went almost at once into newspaper work in Chicago. He came to New York after some years in Chicago, where he was Sunday editor of the *Tribune*, and began work for the *World* in 1899. He became one of the best known dramatic critics in the United States, and his opinions had much weight both with his public and with the people of the theatre. He married Miss Isabella Ethelyn Brewer of New York in 1905. He was a member of the Sigma Phi and Phi Beta Kappa fraternities.

The critic's last work for the *World* was a criticism of "The Rose of Stamboul," on Wednesday night. After he went home that night with his wife, they were both taken ill and were removed to the hospital by morning. Mr. De Foe rallied somewhat on Friday after an injection of serum. He suffered a relapse on Sunday and died shortly after midnight.

## In Memory of

**George A. Clark**

Who Died March 6, 1921

Gone but not forgotten  
by those who loved him

**Mr. & Mrs. Chas. Fagan**

**CHARLEY HOEY**, for more than thirty years a vaudeville actor, known for his parodies, died in Bellevue Hospital last week from cerebral hemorrhage.

He had been a member of the team of Hoey and Lee, and his health had been poor for some time prior to his death.

**MRS. GRACE GAYLER CLARK**, one of the founders, and four years president of the Century Theatre Club, of New York, died at her home, the Pepperday, New Rochelle, last Saturday.

As an actress, her last professional appearance was as the "Mother" with Frances Starr in "The Rose of the Rancho." She played for five years with James A. Hearn in "Shore Acres," and appeared in Gilbert and Sullivan operas.

Mrs. Clark, who was the wife of William Judson Clark, vice-president of the Westchester Lighting Company, was born in this city, a daughter of the late Chas. Gayler, playwright, and Grace Christian Gayler, actress. She leaves her husband and two sons, Guy Gayler Clark and Kenneth Clark, a sister, Dr. Gladys Gayler, and a brother, William C. Gayler of Brooklyn.

neth Clark, a sister, Dr. Gladys Gayler, and a brother, William C. Gayler of Brooklyn.

**MISS MARY SEYMOUR BISSELL**, known in New York for more than thirty years as a teacher of singing and a choir singer, died Sunday at her home, Hartford, Conn. She was the soprano soloist in the choir of the Broadway Tabernacle when it was at Broadway and Thirty-ninth street, and also at the Fifth Avenue Baptist Church, referred to as the Rockefeller Church. During her musical career in this city she was associated with practically every musician of note.

**HARRY KELLER**, famous magician, died last Friday at his home in Los Angeles, after a two-year period of ill health, and a more severe illness of several weeks. He was seventy-three years old.

Harry Keller was born in Erie, Pa., July 11, 1849, and was graduated from the Painesville, Ohio, high school. In his youth a minister with whom he was living took him to see the "Fakir of Ava," an Englishman proficient in his profession. Keller became so fascinated by the act that a short time later he ran away from his home in New York City and went to Buffalo, where he caught up with the "Fakir of Ava," where he later became his assistant. In 1867 he joined the Davenport Brothers, spirit mediums, as their business manager. In 1871 he joined Fay, and as the team of Fay and Keller for the next two years, traveled through South America and Mexico.

His next venture was with Ling Hook and Yamadura, and as Keller, Ling Hook and Yamadura, royal illusionists, traveled all over the world. In 1877 Ling Hook and Yamadura died, after which he joined with H. J. Cunard as Keller and Cunard, and traveled for five years through different parts of the Globe.

From 1884 until the time of his retirement in 1908, Keller performed in the leading cities of the United States, and was known as the dean of American magicians. Few names in the theatrical world are as familiar as "Kellar the Great," and the "Prince of Conjurers." When he retired in 1908 he had amused and mystified audiences all over the world for a period of forty years.

**HORACE WADHAM NICHOLL**, writer of orchestral music, died late Friday night at his home, No. 15 East 22d street, New York, at the age of 74. He was for many years chief organist of St. Mark's Church.

## VAUDEVILLE BILLS

(Continued from page 25)

**Gates (First Half)**—The Braminos—Connors & Clifford—Henry Frey—Dance Evolutions. (Second Half)—Spoor & Parsons—Haney, Lewis & Grace—Regal & Mack—Bigelow & Clinton.

**Avenue B (First Half)**—Royal Sidneys—Cardo & Noll—Golden Bird. (Second Half)—Milo & Blum—Elsie White—Lane & Freeman—Sunbeam Follies.

**Palace (First Half)**—Milo & Blum—Billy Swede, Hall & Co.—Margie Coate—Sunbeam Follies. (Second Half)—Wallman—Morley & Mack—Green & Byron—Cardo & Noll—Snyder, Melino & Co.

**Warwick (First Half)**—Brown's Dogs—Gray & Byron—Elsie White—Ara Sisters. (Second Half)—Wright & Gamin—Jean Boydell—Hughie Clark—St. Clair Twins & Co.

## HOLYOKE

(First Half)—Ziegler Duo—Dave & Tressa—Mary's Day Out—Roy La Pearl—Jack Collins & Co. (Second Half)—La Fleur & Portia—Goetz & Duffy—Broken Mirror—Taylor & Francis—Carl Nixon's Revue.

## BALTIMORE

Will & Blondy—Grindell & Esther—Marie Russell & Co.—L. Wolfe Gilbert & Co.—Ethel Gilmore & Co.

## VERSATILE ENTERTAINERS

**NOEL LESTER & CO.**

Dir.—H. B. Marinelli Playing Keith's Houses

## BOSTON

(First Half)—Just Friends—Du Tiel & Covey—Freddy, Silvers & Fuller—Around the Clock—Anthony & Arnold—Three Belmonts. (Second Half)—Phina & Co.—Kawana Duo—Kennedy & Kramer—Great Howard—Dora Hilton & Co.—Al Shayne.

## TORONTO

Joe & Clara Nathan—Cortez & Ryan—Rawles & Van Kauffman—Salle & Robles—Molera Revue.

## PROVIDENCE

(First Half)—Kawana Duo—Kennedy & Kramer—Great Howard—Dora Hilton & Co.—Al Shayne—Phina & Co. (Second Half)—Just Friends—Du Tiel & Covey—Freddy, Silvers & Fuller—Around the Clock—Anthony & Arnold—Three Belmonts.

## MONTREAL

Aronty Bros.—Mills & Smith—Josie Flynn & Co.—Marston & Manley—La Sova & Gilmore.

## WINDSOR

(First Half)—De Lyons Duo—Dave Thursby—Waldron & Winslow. (Second Half)—Curry & Graham—Collins & Pillard—Eadie & Ramsden.

## SPRINGFIELD

(First Half)—La Fleur & Portia—Goetz & Duffy—Broken Mirrors—Taylor & Francis—Carl Nixon's Revue. (Second Half)—Ziegler Duo—Dave & Tressa—Mary's Day Out—Roy La Pearl—Jack Collins & Co.

## LONDON

(First Half)—Curry & Graham—Collins & Pillard—Eadie & Ramsden. (Second Half)—De Lyons Duo—Dave Thursby—Waldron & Winslow.

## OTTAWA

Summer's Duo—Robinson McCabe Trio—Lester Bernard & Co.—Bayer & Fields—Dancing Surprise.

## BUFFALO

Roof Garden Trio—Flo Ring—Relf Bros.—Jack Powell Quintette—Furman & Brown—Hubert, Dyer & Co.

## WASHINGTON

Rose & Dell—Lew Tilford—McGrevy & Doyle—Ward & King—Royal Pekinese Troupe.

## NEWARK

Lambert—Howard & Brown—Carl & Inez—Baron & Burt—In Argentina.

## HOBOKEN

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## OPERA BY RADIO

William Wade Henshaw, president of the Society of American Singers, Incorporated, will produce, for one performance, to be given at the broadcasting station of the Westinghouse Electric Company, located in Newark, N. J., via radiophone, one of Mozart's comic operas, entitled "The Impresario." The performance, which takes an hour and a half, will be given in English and will be sung, starting at 7:30 P.M., on Wednesday night, March 15th.

Henshaw will be surrounded by a group of professional singers.

## LETTER LIST

## GENTLEMEN

Adams, Wm. S.  
Bovis, Will  
Bernstein, Al  
Collins, C. W.  
Cole, Bert  
Davis, Clifford  
Clark, Larry  
Derkins, Dogs  
Hamilton, Frank

## LADIES

Bennett, Miss  
Brandon, Mrs.  
Geo.  
Case, Rita  
Cleary, Florence  
Costello, Inez  
Clark, Lorraine  
Du Bred, Mame  
Day, Mrs. L.  
D'Nard, Mildred  
Morris & Towne  
Mico, Al

## Norcross, Jos. M.

Pandur, Billy  
Posty, Chas.  
Sharkey, Ronald  
Warner, Al  
Yeager, Ed

## Fox, Grace

Hanscom, Gene  
Harris, Sadie  
Love, Margie  
Martine, Stella  
McPherson, Mary  
Powers, Babe  
Pelletier, Lucille  
Rockwell, Maud  
Reynard, Gladys

## South, Peggy

Stoller, Belle  
Sheppard, Ruth  
Wainwright, Mrs.  
Wm.  
West, Clara

Fox, Josephine L.

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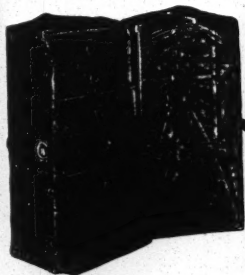
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